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GLADSTONE'S TRAINING AS A SPEAKER

Loren Reid

I

JOHN MORLEY once stated that his heart failed him on only two occasions, one of them being his first sight of the two or three hundred thousand items of Gladstone papers at Hawarden.[1] Throughout his life, Gladstone was a conserver and labeler of papers that passed through his hands; a keeper, organizer, and filer, not a thrower-away; a putter-down in black and white of his reflections. The British Museum has a collection of 750 volumes, mostly bound, of his correspondence, notes, memoranda, speech outlines, and assorted fragments;[2] so a researcher can trace as well as for any other similar craftsman Gladstone's development as a speaker.

This trail of memoranda, outlines, and letters covers an eventful career. Gladstone was a member of Parliament some sixty years; he held office twenty-seven years; he was prime minister four times for a total of nearly thirteen years. His parliamentary utterances are scattered through 366 volumes of Hansard, occupying about 15,000 columns. He made 400 speeches outside the House of Commons, wrote several hundred essays and reviews, many scores of sermons, tens of thousands of letters and postcards. "If we take the figure of an ordinary man to be 100," one of his secretaries wrote, "and that of an exceptionally energetic person to be 200, then Mr. Gladstone's horsepower was at least 1000."[3] As a speaker he addressed himself to all of the mighty problems of the nineteenth century: parliamentary reform, home rule for Ireland, the slave trade, improvement of educational opportunity, the management of national finance, foreign policy.

The beginnings of oratorical training are laid deep in one's ancestry, for there is a sense in which orators are born as well as made. Gladstone was of Scottish descent on both sides of his family. His father was a prosperous merchant of Liverpool who capped a mercantile career with a brief tour of duty in parliament. His home environment must have been stimulating in

Loren Reid (Ph.D., Iowa, 1932) is Professor of Speech at the University of Missouri. He has contributed frequently to the QJS, *and is now serving as editor of its new department,* Shop Talk.

[1] Quoted in Arthur R. Bassett, ed. *The Gladstone Papers* (London, 1930), p. 1.

[2] Just ask the Keeper for Gladstone MSS., Add. 44086 to 44835. Might as well hang up your hat.

[3] Thomas Jones, *Gladstone and the Spoken Word* (Llandyssul, 1949), p. 4. The statistics quoted are also from this source.

various ways: the great Canning was a guest in his home in 1812, and, "on the day of a great dinner," Gladstone wrote, "I was taken down to the dining room. I was set upon one of the chairs, standing, and directed to say to the company, 'Ladies and gentlemen.'" Later he thought it should have been "gentlemen and ladies."[4] He apparently developed some facility for argument at home because of his father's fondness for discussing all sorts of matters with his sons.[5] Nevertheless, Gladstone later felt that he had received little in the way of home instruction: his father was busy, his mother was in poor health, his family tutor, the Rev. Mr. Rawson of Cambridge, was not very influential. "I went to Eton in 1821 in a very middling state of preparation," he concluded, "and wholly without any knowledge or other enthusiasm, unless it were a priggish love of argument which I had begun to develop."

II

Gladstone's Eton studies followed the pattern familiar to students of Chatham, Burke, Fox, Pitt, and other British orators. Epic and lyric poetry, comedy, tragedy, history, philosophy, and oratory, in Greek, Latin, and English, rolled by him in steady and stately procession. He kept a diary and noted his daily reading assignments: Blair's *Sermons,* Tomline's *Life of Pitt,* and "the delightful oration *Pro Milone*" are some of the more rhetorical items, buttressed by *Tom Jones, Paradise Lost,* Ben Jonson's *Alchemist,* Scott's *Bride of Lammermoor,* Hallam's *Constitutional History,* various Shakespeare plays, Pindar, Juvenal, Euclid, Herodotus, Thucydides, Homer, and scores of others. He was a systematic student, doing his reading with notebook at hand, reflecting upon what he read, copying his thoughts into one of five sizes of little bound books, carefully preserving all that he thus painstakingly wrote down.

For example, in his notebooks under date of September, 1825, appears a twenty-four-page summary of Johnson's *Lives of the Poets;* the date of October, 1826, has some pages about Clarendon's *History of the Rebellion* and Prior's *Life of Edmund Burke.* A small notebook of 200 pages, dated September, 1827, has various pages of notes, outlines, and classifications from Herodotus, Aristophanes, Thucydides, Livy, and others, written in the fine, small handwriting he used as a schoolboy, in black ink with some red underscoring. Still another notebook contains comments on three of Sophocles' plays, and others contain such items as an eighteen-page commentary on Butler's *Analogy.*[6]

During Gladstone's day every member of the sixth form was assigned seventy lines of the *Iliad,* the *Aeneid,* and the *Satires* of Horace a week. This translation and the additional requirement of studying grammatical constructions sound to modern ears like a formidable assignment. Some Etonians worked their assignments in routine and mechanical fashion. An anonymous alumnus, under the name of "Old Colleger," wrote that to study seventy lines of Vergil was a job for twenty minutes after dinner. This brief period of preparation, fortified by the recollection of having heard other students recite the same passages, both as to sense and to syntax, should be sufficient to appease the teacher. Some boys, Old Colleger observed, developed a retentive memory for this sort of assignment; one sixth-form boy once recited all the odes of

[4] Quoted in John Morley, *The Life of William Ewart Gladstone* (London, 1905), I, 10. See also Gladstone MS. 44790, folio 2.

[5] Morley, *Life,* I, 19.

[6] See, for example, Gladstone MS. 44802.

Horace, and would have recited the epodes if there had been time. Another read and construed Homer, and was getting along fine until he misread some insignificant particle—whereupon the master asked to see the book, and it was not Homer's Greek, but Homer in English.[7]

The reading of Gladstone's notebooks makes clear, however, that his classical studies were more than exercises of the memory; he was a boy of unusual curiosity. Even so, his development as a speaker must have received more impetus outside of class than in class. For one thing, he came outside of class to closer grip with current ideas; for another, he received more actual speaking practice. He associated with a group of boys who liked to discuss a variety of questions. They met as a debating society at Miss Hatton's, a cook and a candymaker; an ideal arrangement for young speakers. They spent hours in discussion, or at least in argument; their topics were drawn from history and literature, but also from politics.[8] Although Eton authorities forbade the discussion of any topic that was not at least fifty years old—a curious rule—the boys managed to work current subjects into their debates. "The deposition of Richard I, the last four years of the reign of Queen Anne, the Peerage Bill of 1719," writes Morley, "were themes that could be made by ingenious youth to admit a hundred cunning sidelights upon the Catholic question, . . . the hard case of Queen Caroline, and the unlawfulness of swamping the Tories in the House of Lords."[9]

Eventually Gladstone got around to making his maiden speech in the Society—it is still preserved, written out in full, in tiny longhand—and to recording the fact in his diary: "Made my first or maiden speech at the society, on education of the poor; funked less than I thought I should, by much." If he said what he wrote, he began his vast oratorical career in words something like the following:

> Mr. President, in this land of liberty, in this age of increased and gradually increasing civilization, we shall hope to find few, if indeed any, among the higher classes who are eager or willing to obstruct the moral instruction and mental improvement of their fellow creatures in the humbler walks of life.

A little wordy, as he was often inclined to be; translated into other language it simply means, "Today we hope most of those who are well-fixed will want to help uplift those who are not."

The speech may be read today, written on two sheets, with many corrections and insertions; and endorsed on the back, like hundreds of other sets of notes for speeches: "Speech, W.E.G., Nov. 29, 1825." The next record of a speech at Eton is a two-sheet note of January 28, 1826, on the question, "Has Trajan any equal among the Roman emperors from Augustus to Marcus Aurelius, inclusive?" Again the speech is written out, and concludes:

> Such, Sir, are the reasons for which I consider M. Aurelius superior to his fellow Emperors, & I sit down in the hope of hearing the same opinion defended by others in an abler manner.

On May 13, 1828, he spoke on the topic, "Was the system of politics as Pericles introduced justifiable or useful?" "No," Gladstone writes, underscoring the word twice, and continuing by putting his reasons down in fine, small longhand.[10]

[7] *Eton of Old, 1811-1822* (London, 1892), pp. 163, 170-171.

[8] See Sir Francis Hastings Doyle, *Reminiscences and Opinions, 1813-1855* (London, 1886), p. 32.

[9] *Life*, I, 34-35.

[10] Gladstone MS. 44649. The collection contains 24 pages of notes for speeches given in the Eton debating society.

Among Gladstone's friends at Eton was Arthur Hallam, perhaps the most brilliant of the group, who went on to Cambridge, but died in 1833, his death becoming the theme of Tennyson's *In Memoriam*. Another was Milne Gaskell, a "walking Hansard," a frequent visitor to the House of Commons, and a tutor of his friends in parliamentary ways. Gaskell could recite great speeches with marvelous exactness. After leaving Eton, Gladstone wrote one of his younger friends to exert himself strenuously in the debating society, adding: "I miss the Society very much here; and I am afraid that the Oxford concern, even should I get into it, will but ill supply its place."[11]

III

Gladstone entered Christ Church, Oxford, in 1828. His first letters, like those of any one in a new residence, were filled principally with reflections upon places and people left behind, but soon personalities and events at Oxford began to occupy his thoughts completely.

Studies came first. Half way through his university course he described his classroom responsibilities in the following words:

> May 10, 1830. Prospectively, I have the following work to do in the course of this term. (I mention it now, that this may at least make me blush if I fail.) Butler's *Analogy*, analysis and synopsis. Herodotus, questions. *St. Matthew* and *St. John*. Mathematical lecture. *Aeneid*. Juvenal and *Perseus*. *Ethics*, five books. . . . Themistocles. . . . *Edinburgh Review* on Southey's *Colloquies*. . . . A wretched day. God forgive idleness. . . .[12]

In still another notebook, carrying the date 1831, is a list of assignments headed "Schedule A. Take up." What he proposed to take up was weighted heavily with rhetoric: the select orations of Cicero, Whately's *Logic* and *Rhetoric*, Campbell's *Philosophy of Rhetoric* (parts), and three essays by Burke: "Appeal, French Revolution, and Sublime and Beautiful." In addition were other readings in Vergil, Homer, Horace, Thucydides, Herodotus, Livy, and the like. Other notebooks contain:

> An eight-page outline of Aristotle's *Ethics*.
>
> Notes from *Phaedo*, Aristotle's *Politics*, and Butler's *Analogy*.
>
> Miscellaneous notes about "Syllogism-Induction," "Political Maxims," "*Poetics*—Definition of Tragedy."
>
> Quotations from Aristotle's *Rhetoric* and Cicero's *De Oratore*.
>
> Six pages of notes from Whately's *Rhetoric*, under the heading "Division of Arguments."
>
> Extract from "*Rhetoric*, Campbell's *Philosophy of*": "Mind proceeds from particulars to universals, not inversely."
>
> Studies of written sermons.
>
> Pages from Cicero's orations.
>
> A substantial essay on "Systems of Plato and Aristotle Compared (as to 1. their dignity; 2. their probable influence or practice)."[13]

Gladstone's studies of Aristotle's *Rhetoric* were so extensive that here they can be only mentioned. In the Museum's collection is a paper-bound notebook of ninety-six pages, approximately 7¼ by 8½ inches, containing his observations.[14] Right-hand pages in the main are translation or summary; left-hand pages contain notes, comments, and parallel references to a variety of other sources. Greek and Latin quotations abound. The notebook is an amazing document, indicating that Gladstone not only read the *Rhetoric*, but studied it; and by no means simply as an exercise in Greek, but as a treatise containing the principles of persuasion. The *Rhetoric* was a familiar document to most British orators of the period and to most other university students as well; this notebook indicates what a good student could do with it, and the

[11] Doyle, *Reminiscences*, p. 36. Gladstone MS. 44352, folio 50.

[12] Morley, *Life*, I, 64.

[13] Gladstone MSS. 44719, 44811-44814, etc.

[14] Gladstone MS. 44808.

kind of intellectual stimulation he received from it.

A list of questions also found in the collection—were they review questions, or were they actually used in a course examination?—sheds additional light upon the nature of Aristotelian study at Oxford.[15] Nearly any modern student of classical rhetorical theory will recognize the discussion underlying them:

What portions of Aristotle's treatise are least strictly rhetorical?

Explain rhythm and how it differs from metre.

Divide Rhetoric in the most general manner.

Which kind of oration requires least of strict argumentation? Which most?

Draw out a list of topics for enthymemes, not confining yourself to Aristotle.

Can that part of the treatise which treats of the instrument of rhetorical style, as interrogation to the ludicrous, be considered complete? If not, supply some additional points.

And as a thought or problem question the professors of that day dreamed up this one:

What general features in our constitution make rhetoric and similar arts necessary or expedient?

Questions on the grammar and syntax of Aristotle's text do not appear; apparently those matters came entirely under the jurisdiction of the preparatory schools, and were considered too elementary for university level students.

This notebook was not Gladstone's first acquaintance with the ideas of the *Rhetoric*. As a student at Eton, the concept of the enthymeme troubled him, as did the classifications of lines of argument. Aristotle's use of the word "contingent" also bothered him. He states the thought thus: "Very few of the premises for which rhetorical syllogisms arise are necessary, the great majority contingent"; and his reaction thus: "It seems necessary to distinguish between . . . deducing conclusions contingently and deducing contingent conclusions."[16] Later in his life he wrote that "the splendid integrity of Aristotle"—he did not call it "the splendid clarity"—"conferred upon me an inestimable service." The integrity of Butler, he added, was even more inestimable. On another occasion he said he owed little to living teachers, "but enormously to four dead ones," "four doctors": Aristotle, Augustine, Dante, and Butler.[17]

After Gladstone established himself as a scholar, he turned to speaking activities. He founded a debating society, the W.E.G., but especially became interested in the Oxford Union. The proceedings of the society show that he was successively in 1830 a committee member, secretary, and president. Among the topics he debated were:

That the conduct of Mr. Fox and his party in reference to the Treason and Sedition Bills, which were passed in the year 1795, deserved the admiration and gratitude of their Country.

That Mr. Canning's conduct as a Minister is deserving of the highest commendation.

That the Civil disabilities of the Jews ought to be removed.

That to punish sheep-stealing with death is a greater crime than to steal sheep. (This topic was negatived without a division.)

That the establishing of Colleges in London for the education of the Middle Classes, is beneficial to the interests of Society.

That the Foreign Policy of the Duke of Wellington has been derogatory to the dignity, and injurious to the best interests, of the Country.

By far his most important appearance was in May, 1831, when he spoke on the topic, "That the present Ministry is incompetent to carry on the government of the Country." Dr. Erich Eyck considers this incident sufficiently interesting and dramatic to open a biography; he passes over the career at Eton and

[15] Gladstone MS. 44811, folio 255. A "student's guide," by a graduate of Oxford, published in 1837, advised those studying for university honors to learn by rote all definitions in the *Rhetoric* and to get a clear knowledge of all divisions and subdivisions.

[16] Gladstone MS., 44718, folio 206.

[17] Quoted by Bassett, *Gladstone Papers*, p. 66.

the studies at Oxford to paint this picture of a twenty-one-year-old youth, with raven hair and great eyes, addressing the Union:

> It was the 17th day of May, 1831, at Oxford. In the Union, that nursery of English politicians, in which the undergraduates debate and vote upon their motions in accordance with the procedure of the House of Commons, there was forgathered an unusually numerous assembly of young men in a fighting mood. Electoral reform was the order of the day. . . . These were stirring times. . . .[18]

No question about it, Gladstone's performance in that debate was phenomenal. Phrases were breathed like "future prime minister," and one of his friends observed, after Gladstone had finished his forty-five minute effort, "all of us felt that an epoch in our lives had occurred."[19]

The notes still exist for what was probably his last speech at the Union. On June 2 the topic was, "That emancipation of slaves should proceed without delay in the West India colonies." He spoke against the motion, but introduced an amendment providing for gradual emancipation that was carried 31 to 11—a slim house for a group that had been casting 100 votes or more on other issues. The speech was not written out, but was outlined as follows:

> SLAVERY
>
> I cannot give a silent vote against Moncrieff because we ought to have positive *as well as* negative opinions on this subject—
>
> How far I agree with him [two reasons given]. But I differ with him as to abstract freedom. Hence I object to the motion
>
> 1. as vague and unintelligible
>
> 2. because emancipation is not what I conceive the legitimate, or at least not the immediate object which ought to be sought.
>
> There are two grand points—
>
> 1. To secure the personal rights & comforts of the slave—
>
> 2. To raise him to the dignity of a moral agent . . .
>
> I trust no one will vote either way from prejudice—the subject does not receive the attention it ought—responsibility of the country & of individuals

On the back is this candid endorsement:

> SLAVERY
> Amendment & notes
> Written for Speech
> June 2, 1831
>
> (did not follow the notes but got addled)[20]

IV

The foregoing account does not touch upon all of the activities of Gladstone's earlier years that explain his development as a speaker. His correspondence indicates an interest in topics of the day. His visits to London sometimes included attendance in the galleries of Parliament, as in 1831 when he attended a five-night debate in the House of Lords on the Reform Bill. His notebooks contain suggestions for speaking in public; one document lists sixteen hints, among them a strong admonition to speak clearly "not only . . . so that you may be understood if the minds of the hearers be continually applied: but according to the average degree of attention which hearers will give."[21] An essay about the art of public speaking, written shortly after his entrance into the House of Commons, describes his concept of parliamentary debate.[22] He had native endowments for oratory, but he greatly extended the reach of his talents by application to his studies. More specifically, he could look back over the following achievements when he left Christ Church in 1832:

1. *He had acquired the habit of studying hard and working hard.* He

[18] *Gladstone* (London, 1938), p. 11.
[19] Doyle, *Reminiscenses*, p. 114.
[20] Gladstone MS., 44649.
[21] Gladstone MS., 44812.
[22] This essay appeared in the *QJS* for October, 1953.

spent countless hours in reading and study. He had no fear of tough intellectual problems. He must have followed the advice given by Dean Cyril Jackson to Robert Peel, to work like a tiger, or like a dragon, if dragons work more and harder than tigers.[23] The volumes in the British Museum collection include hundreds of pages of notes and outlines for speeches, showing careful planning. During his sixty years in the House of Commons he spent much time actually in his place; whether the House was full or empty, whether the debate was spirited or lifeless, whether the hour was early or late, he was usually on hand.

2. *He had become familiar with the tradition and the art of public speaking.* He knew the theory of speechmaking as expressed in Aristotle, Cicero, Quintilian, Augustine, Blair, Campbell, and Whately, to mention only the familiar names. He knew the practice of speechmaking from Demosthenes and Cicero to Burke, Fox, Pitt, and Canning. His notebooks show that he reflected upon what he read; and he had made a small beginning at least upon a rhetorical theory of his own.

3. *He had increased his skill in the use of language.* Apparently no day went by without some attention to vocabulary, syntax, expressive phrases, striking quotations. When he entered the House of Commons he had an unusual facility with words, to be used impromptu if the occasion warranted. There is little if any evidence to show that he wanted to be especially colorful in expressing himself, but a good deal to suggest that he wanted to increase the range of his vocabulary. His style usually manages to be clear and forceful, but there is a pedantic characteristic about it, as if he had read too much eighteenth-century prose.

4. *He had learned how to plan and prepare a speech.* Among his strong assets was a feeling for speech structure and organization; both his early and his later speech outlines reflect the habit of organizing a speech under strong main headings. The outline quoted just above shows a good sense of structure ("how far I agree" . . . "but I differ" . . . [for two reasons] . . . "there are two grand points"). Other outlines contain symbols like I, II, III, and the like, with capitals A, B, C, and numerals 1, 2, 3, plus underlining and other devices for emphasis.

5. *He had learned something of the psychological problem of analyzing an audience and of speaking to it.* He discovered for himself what was involved in addressing a group of listeners. Sometimes he fell below his expectations and sometimes he exceeded them, but he improved steadily, the climax of his university career being the Oxford Union speech of May, 1831.

6. *He had developed the spirit of inquiry.* This intellectual curiosity, this habit of asking questions, of exploring both sides of an argument, made possible a successful parliamentary career. He left Eton and Oxford with strong Tory prejudices and powerful conservative attitudes—Oxford, the wags said, was a prepara-Tory institution, not a prepara-Whig; he entered the House when change was in the air, when the burden of proof, as he said later, seemed to be placed on those that defended contemporary institutions, not on those who sought changes. One can argue that the curriculum of Oxford from 1828 to 1832 was unsuited to the needs of future politicians, since the atmosphere of the classroom was overly friendly to old books and old institutions, overly

[23] C. E. Mallet, *A History of the University of Oxford* (London, 1927), III, 172.

hostile to current political and sociological ideas. Gladstone once told Peel that he was "totally ignorant of political economy and of the commerce of the country."[24] "Don't study Wordsworth," said a letter to Gladstone on the eve of his entrance into Parliament, probably because some of Wordsworth's ideas were too revolutionary; instead, the writer advised Gladstone to prepare for the coming debates with Macaulay and others by rereading the orations of Demosthenes.[25] Perhaps Gladstone's participation in Oxford Union debates and informal campus discussions helped to orient him to current problems and thus offset, in part, the conservatism of the curriculum. Perhaps campus debates, forums, discussions, and speaking societies play a similar role in modern university education.

Gladstone must have felt fairly well qualified for a career as a speaker when he entered the House of Commons in 1833. His ideas were probably too conservative, and he wrote that he felt as bashful as a schoolboy when he first had to go to Mr. Speaker on business, but the day soon came when he felt ready to make his first important speech. The notes for it still exist: three sheets of note paper, part outline, part mixture of sentences and phrases, two pages written out; some insertions, some points numbered and renumbered, a marginal note in red ink.[26] No doubt he himself felt like a mixture of sentences and phrases, with changes and insertions here and there, and a red note looming in his mind like a beacon. Here is how he planned to open: "In aspiring for the first time to participate in the debates of the British Parliament, I ought perhaps to apologize to the Committee for intruding upon them the speculations of an inexperienced person. . . ." Other paragraphs follow; and on the back of the last page is his endorsement: "Notes from wh speech was made—June 3, 1833."

This is no doubt a good place to leave him—his first columns written in Hansard, some 15,000 more to follow.

[24] Francis Birrell, *Gladstone* (London, 1933), p. 30.

[25] Letter from Francis Hastings Doyle, Gladstone MS. 44150, folios 47-48.

[26] Gladstone MS. 44649.

HOW TO SPEAK WISELY

Think before thou speakest,
First, what thou shalt speak;
Secondly, why thou shouldst speak;
Thirdly, to whom thou mayest have to speak;
Fourthly, about whom or what thou art to speak;
Fifthly, what will come from what thou dost speak;
Sixthly, what may be the benefit from what thou shalt speak;
Seventhly, who may be listening to what thou shalt speak.

Put thy word on thy fingers' ends before thou speakest it, and turn it over these seven ways before thou speakest it; and there will never come any harm from what thou shalt say.

Catog the wise delivered this counsel to Taliesin, chief of the bards, when he gave him his blessing.

New-York Mirror, XII (September 6, 1834), 80.

INDEPENDENT VARIABLES IN THE CONFERENCE SITUATION

William E. Utterback

I

THE experimental study of such factors in the conference situation as styles of leadership and methods of procedure involves manipulating these variables while holding constant others likely to affect the outcome of discussion. The value of various styles of leadership, for example, may thus be measured in terms of the influence of each style on the degree of consensus achieved or the quality of group decision reached. The difficulty is to identify and control the variables not under investigation. Early study of conference leadership at The Ohio State University suggested that progress toward consensus is determined in part by the participants' readiness to change their opinions during discussion and by their predilection for shifting in one direction rather than another. It suggested also that these predispositions depend upon a variety of factors not immediately indentifiable. It was therefore decided to postpone further study of leadership until these factors had been located.

The purpose of the present study is to identify some of the variables that influence the amount and direction of opinion shift in conference when styles of leadership and methods of procedure are held constant. Specifically it seeks to assess the influence of the following factors on amount of shift: degree of confidence with which the participant holds his pre-conference opinion, type of problem discussed, sex and intelligence of the participant, the group members' pre-conference mean distance from neutrality on the issue discussed, and the degree of their pre-conference agreement on solution of the problem. It seeks also to determine the influence on direction of shift of the participant's pre-conference opinion and of the opinion held by the pre-conference majority.

On the influence of these factors previous experimental work has thrown little light. Timmons' study of sex differences in discussion dealt with the influence of sex on quality of judgment rather than on amount of shift.[1] Robinson found that men make a larger percentage of large shifts and women a larger percentage of small shifts during conference.[2] Between shift in attitude and intelligence he found no clear relation. And Asch and others have noted the influence of majority opinion in discussion.[3] But generally speaking, we know very little about the factors which affect the amount and direction of opinion shift occurring in discussion.

William E. Utterback (Ph.D., Cornell, 1937) is Professor of Speech at The Ohio State University. *This study was supported in part by funds granted to The Ohio State University by the Ohio State University Research Foundation for aid in fundamental research.*

1 William M. Timmons, "Sex Differences in Discussion," *SM*, VIII (1941), 68-75.

2 Karl F. Robinson, "An Experimental Study of the Effects of Group Discussion upon the Social Attitudes of College Students," *SM*, VIII (1941), 34-57.

3 S. E. Asch, "Effects of Group Pressure upon the Modification and Distortion of Judgment," *Group Dynamics*, ed. Dorwin Cartwright and Alvin Zander (Evanston, Ill., 1953), pp. 151-162.

II

At The Ohio State University from 65 to 100 undergraduates enroll each quarter in an elective course (Speech 402) designed to develop skill in informal conference discussion. Drawn from various colleges on the campus, over half of them from the College of Commerce, most of the students have a vocational interest in the course. Their objectives and background change little from year to year. The work of the course includes the discussion, in groups of from 4 to 13 members, of a series of conference problems, the groups devoting one hour to the discussion of each problem. Discussions are led by the instructors who teach the course and occasionally by graduate students specializing in conference method. All have had advanced training and considerable experience in leading conferences. They provide a "democratic" type of leadership, assisting the group to explore its problem thoroughly and, if possible, to reach agreement on a solution but scrupulously avoiding the expression of their own opinion or any attempt to influence the group toward a particular conclusion.

Discussion is addressed to three series of practical conference problems, one dealing with business situations, one with non-technical law cases, one with problems in personal conduct. Each problem, with the facts surrounding it, is stated in one or two paragraphs on a mimeographed sheet, which is distributed to the participants a day in advance. No other reading is expected of the student in preparation for discussion. The specific matter proposed for discussion is stated as a question answerable by Yes or No. The day after a problem is assigned the group devotes the class period to its discussion while other class members serve as observers.

Each participant registers his pre- and post-conference opinion on the question to be discussed by signing and checking nine-point graphic rating scales ranging from a "Completely confident No" through "Undecided" to a "Completely confident Yes" in answer to the question. For purposes of scoring, the nine positions on the scale are assigned values from 1 to 9, beginning at the "No" end of the scale. These ballots, accumulated over a two-year period from 87 groups, provided the data for the following study.

III

While a large amount of shift in opinion during conference is not necessarily a virtue, the group's success in reaching consensus presumably depends in part on the participant's willingness to change his mind. It is useful, therefore, to determine what factors, if any, affect the individual's readiness to shift. Six factors were explored.

1: Confidence of pre-conference opinion and amount of shift. It is interesting to note that of the 73 subjects who participated in three or more conferences, 23% entered three-fourths or more of the conferences "completely confident" of their opinion. Apparently they were habitual extremists.

To determine whether the degree of confidence with which the subject holds his pre-conference opinion influences his readiness to shift, Table I divides the subjects into five groups on the basis of their pre-conference distance from the neutral point on the nine-point scale.

Differences among the first three percentages in the table are not significant. When these three are combined for comparison with the other two percentages, the Chi Square test indicates significance at less than the 1% level of confidence. By analysis of variance the differences

TABLE I
CONFIDENCE OF PRE-CONFERENCE OPINION AND AMOUNT OF SHIFT.

	Pre-conference distance from neutral point				
	0	1	2	3	4
N	77	46	97	84	271
Percentage shifting	88	93	90	86	27
Mean shift	2.97	2.65	2.01	1.56	1.18

among the means are significant at less than the 1% level.

Conclusion: Readiness to shift varied indirectly with pre-conference distance from the neutral point; that is, it varied indirectly with the degree of confidence with which pre-conference opinion was held.

2. *Type of problem discussed.* Three types of problems were discussed: business problems, law problems, and problems of personal conduct. As the groups varied in size, and as the personal problems were discussed only by small groups (4 or 5 participants), only small groups are considered in the comparison in Table II of the three types of problems. The 13 conferences on business problems were led by 9 leaders, the 15 conferences on personal problems by 12 leaders, the 28 conferences on law problems by 5 leaders. On none of the three problem types did any one person lead an unduly large proportion of the conferences; if more shift occurred on one type of problem than on another, the difference cannot be attributed to the leaders.

TABLE II
TYPE OF PROBLEM AND AMOUNT OF SHIFT.

	13 conferences on 3 business problems	15 conferences on 3 personal problems	28 conferences on 5 law problems
N	66	74	149
Percentage shifting	71.2	73.0	56.3
Mean Shift	1.92	1.59	1.55

None of the differences between means is significant, but the differences in percentages between business and law problems and between personal and law problems are significant at less than the 5% level of confidence.[4]

Conclusion: Fewer subjects shifted during discussion of the law problems than during discussion of the other two types.

We have already noted that those entering a conference with highly confident opinions are less likely than others to shift during discussion. In groups discussing law problems the pre-conference mean distance from the neutral position on the 9-point scale (2.85) was considerably higher than in groups discussing business and personal problems (2.57 and 2.54 respectively), and the difference between the first and last of the three means is significant at between the 10% and 20% levels of confidence. This suggests that less shift may have occurred in discussion of the law problems because participants entered those discussions holding more confident opinions than those held on the other types of problem.

3. *Sex of subject and amount of shift.* Of the 567 subjects employed, approxi-

[4] Throughout this study, except where otherwise indicated, the significance of the difference between percentages is determined by the Chi Square test, that between means by the *t* formula.

mately 17% were women, usually 1 or 2 women appearing in each group. Do women, as sometimes alleged, shift more readily in discussion than men? Table III presents the data. Before examining the Table, the reader should note that males and females did not differ significantly in the degree of confidence with which they held pre-conference opinions.

TABLE III

SEX OF SUBJECT AND AMOUNT OF SHIFT.

	N	Percentage shifting	Mean shift
Male subjects	470	59.1	1.77
Female subjects	97	62.9	1.87

Neither difference approaches significance.

Conclusion: Sex did not significantly influence the amount of shift during conference.

4. Intelligence and amount of shift. It is sometimes alleged that in conference the more intelligent participants seldom shift but exert a persuasive influence on the less intelligent, who do most of the shifting. In so far as intelligence is measured by The Ohio State University Psychological Examination, this assumption can be tested by comparing the amount of shift experienced by the two types of subjects. In Table IV the subjects are divided into three groups (high, medium, and low) on the basis of their scores in the Psychological Examination and the shift for each group is computed separately.

None of these differences approaches significance.

Conclusion: Intelligence as measured by The Ohio State University Psychological Examination did not significantly influence readiness to shift.

5. Group's pre-conference mean distance from neutral point and amount of shift. The factors so far considered are referable to the individual rather than to the group. May it not be, however, that the particular constellation of pre-conference opinions represented at the conference table also influences the readiness of individuals to shift? Is it possible, for example, that the group members' pre-conference mean distance from the neutral point on the nine-point scale is in itself an influential factor? To test this assumption the groups are divided in Table V into three classes on the basis of their pre-conference mean distance from the neutral point.

The difference among the percentages is significant at less than the 1% level. The mean shift of the Highs differs from that of the Mediums and Lows at less than the 1% level; the difference between the Mediums and the Lows is not significant.

Conclusion: Readiness to shift varied indirectly with the group's pre-conference mean distance from the neutral point. This might have been expected from the fact already established that

TABLE IV

INTELLIGENCE AND AMOUNT OF SHIFT.

	N	Percentage shifting	Mean shift
Low	153	56.2	1.78
Medium	147	59.9	1.76
High	142	59.2	1.61

TABLE V

THE GROUP'S PRE-CONFERENCE MEAN DISTANCE FROM THE NEUTRAL POINT AND AMOUNT OF SHIFT.

	Group's pre-conference mean distance from neutral point		
	High (3.00—4.00)	Medium (1.00—2.99)	Low (0—1.99)
N	248	258	70
Percentage shifting	44	69	83
Mean shift	1.34	2.04	2.09

those standing near the extremities of the scale shifted least.

6. Group's pre-conference mean distance apart and amount of shift. When the group members' pre-conference positions on the scale are far apart (that is, when the group is badly scattered), many members presumably stand near the extremities of the scale. It might, therefore, be inferred that since those near the extremities of the scale shift least, readiness to shift would vary indirectly with the members' pre-conference mean distance apart. To test this assumption Table VI divides the groups into three classes on the basis of the members' pre-conference mean distance apart.

TABLE VI

GROUP'S PRE-CONFERENCE MEAN DISTANCE APART AND AMOUNT OF SHIFT.

	Pre-conference mean distance apart		
	High (3.50—5.49)	Medium (2.00—3.49)	Low (0—1.99)
N	202	247	128
Percentage shifting	55	61	63
Mean shift	1.96	1.70	1.50

None of the differences is significant at the 5% level.

Conclusion: While the data suggest that the proportion shifting varied indirectly and that the mean shift varied directly with pre-conference mean distance apart, no conclusion can be drawn.

IV

Two factors may influence direction of shift in such a way as to affect the group's success in reaching consensus: there may be an inherent tendency for the participant to experience a strengthening rather than a weakening or reversal of his pre-conference opinion, and when the group is unevenly divided he may tend to move toward the position of the pre-conference majority rather than in the opposite direction.

1. Pre-conference opinion and direction of shift. The 201 subjects who entered conference with an opinion on the question to be discussed but who did not hold the opinion with "complete confidence" were free to move in either direction on the nine-point scale; that is, they could experience either a strengthening or a weakening or reversal of pre-conference opinion. In Table VII those of this class of subjects who shifted are divided into three groups with reference to their pre-conference distance from the neutral point.

The difference in percentages among the three subgroups is not significant; that is, the percentage of those experiencing a strengthening of opinion does not increase significantly as we move from the first to the third column.

Conclusion: Subjects holding a pre-conference opinion but free to shift in

TABLE VII

PRE-CONFERENCE DISTANCE FROM THE NEUTRAL POINT AND DIRECTION OF SHIFT.

	Pre-conference distance from neutral point			All Subjects
	1	2	3	
N	43	86	72	201
Percentage strengthening pre-conference opinion	63	65	72	67
Percentage weakening or reversing pre-conference opinion	37	35	28	33
Significance of difference	$.10 < P < .20$	$P < .01$	$P < .01$	$P < .01$

either direction were more likely to experience a strengthening than a weakening or reversal of opinion, this being especially true of those holding pre-conference opinion with considerable confidence.

2. *Influence of the majority on pre-conference neutrals.* Table VIII presents data on those pre-conference neutrals who were confronted by unevenly balanced opinion in the group and who shifted during discussion.

TABLE VIII

INFLUENCE OF THE MAJORITY ON PRE-CONFERENCE NEUTRALS.

N	60
Percentage shifting toward position of pre-conference majority	65
Percentage shifting toward position of pre-conference minority	35
Significance of the difference	$.02 < P < .05$

Conclusion: When pre-conference opinion was unevenly divided, neutrals were more likely to shift toward the position of the majority than toward that of the minority.

3. *Influence of the majority on pre-conference non-neutrals.* Of the pre-conference non-neutrals who found pre-conference opinion unevenly divided, who were free to move in either direction, and who did shift, some moved toward the extremity of the side of the scale occupied by the majority, some toward the extremity of the side occupied by the minority. Table IX presents the data on these subjects.

TABLE IX

INFLUENCE OF THE MAJORITY ON PRE-CONFERENCE NON-NEUTRALS.

N	227
Percentage shifting toward extreme majority position	69
Percentage shifting toward extreme minority position	31
Significance of difference	$P < .01$

Conclusion: Non-neutrals were more likely to move toward the highly confident acceptance of the majority opinion than of the minority opinion.

V

Over a period of two years 87 groups of undergraduates ranging in size from 4 to 13 discussed three series of problems dealing with business situations, law cases, and problems of personal conduct. Before and after each discussion each participant registered his opinion on a nine-point graphic rating scale. All groups were provided with trained leaders instructed to employ "democratic" methods.

Neither sex nor intelligence as measured by The Ohio State University Psychological Examination appeared to affect significantly the participant's readiness to shift in discussion. Among factors that did significantly influence amount of shift were the degree of con-

fidence with which pre-conference opinion was held, the type of problem discussed, and the group's pre-conference mean distance from the neutral point on the scale. The participant was more likely to experience a strengthening than a weakening or reversal of pre-conference opinion, and there was a tendency for participants to move toward confident acceptance of the position held by the pre-conference majority.

These results are qualified by the fact that all subjects were drawn from a college population, that there is an unavoidable artificiality surrounding the classroom situation, and that the classroom situation made it impossible to provide adequately for the control of variables. Yet the results have considerable suggestive value for further work on conference method. They strongly suggest, for example, that in experimental work designed to test the value of various styles of leadership or of procedural methods in conference, experimental groups should be equated with reference to the spread of pre-conference opinion on the nine-point scale, and that all groups should discuss the same problem or problems.

DANIEL WEBSTER AND WILLIAM WIRT

This day I heard an argument before the supreme court; Mr. Wirt, the attorney general, on the one side, and Mr. Webster on the other. The court-room was filled with ladies, who sat in breathless attention for the cause to be called on. It came on; Mr. Wirt opened the cause. He is a man of nearly six feet in height, rather corpulent, with premature marks of old age upon him. His voice is naturally good, but he is now troubled with some asthmatic breathings. His style was copious, and his language felicitous. His points were stated with clearness, and enforced with luminous illustrations. I thought he had made a most splendid argument when he took his seat. Mr. Webster followed on the other side; his style was terse; his illustrations more sententious, his words had a more compact form than those of his opponent. The former had been building a palace, and polishing every stone as he laid it up; the latter seemed to have been throwing up, with a Titan's hand, "the Giant's Causeway." If there had been an Athenian audience in the hall, they would have given the name of Isocrates to Wirt, of Demosthenes to Webster. For eight hours the ladies sat in the court-house without any impatience, to hear these different, but fairly matched lawyers, exercise their forensic talents on a cause that allowed no pathos, and but few episodes. The next day I heard the great eastern statesman on the floor of the senate upon an important constitutional question. It was all I expected: it had the energy of Thurlow, and the acuteness of Mansfield.

Colonel McKenzie in the *New-York Mirror,* XII (January 31, 1835), 245.

THE PROSPECT FOR THE LIBERAL ARTS

Theodore C. Blegen

THOSE who see a dark prospect for the liberal arts often find professional specialization just about the sole villain of the piece. It is pictured as a monster choking the life out of the humanities and the liberal arts generally. The drive for professional competence, in this view, is carried forward so narrowly and intensively to the pyramided point of professional expertness that the basic aim of liberal education—that of developing wise men and good citizens, that of teaching "the general art of the free man and the citizen"—is impaired or defeated. The outlook seems so gloomy that the Carnegie Foundation finds it possible to say that some proponents of liberal education cherish a "blind" hostility to specialization itself.

I do not covet the pseudo glory of knocking over straw men, but let me at once make clear my position that such hostility, if it exists, is as unrealistic as a moral assault on the multiplication tables. The specialized world of today is an unshakable reality—a condition, not a theory. Though no historical treatise has yet told the story, American social and professional life for a century has witnessed a fundamental change from the general to the special. Specialization of function is not only here to stay, but inevitably, with the increasing complexities of science, will accelerate, not slacken, its pace. The meaning of this is that there will be no letup in the training of people for highly specialized functions in the future—and for leadership in the exercise of those functions.

Our danger is not high specialization in itself as one goal of education. The difficulty lies in our as yet inadequate resolution of the problem of premature specialization and of linking, or even integrating, humanistic with professional insights and understanding. And this in turn centers in the fact that the individual, whatever the degree of his specialization, is a member—at best a thinking and sensitive member—of society. He is a general practitioner of living. He is a citizen whose knowledge and judgment are brought to bear on decisions important to himself and to a community that now reaches out from his doorstep to the world. He needs "chattels and journey provisions of such sort as can escape with him even from shipwreck," as a Greek philosopher once said. These things are important to him both for comradeship with himself in the lifelong adventure of education, and as a responsible fellow to other human beings. Without the insights into human nature that generations of men have put within his reach, without a sense of the beautiful and the morally good, he is, as Einstein has said, not unlike a trained dog. Work, with its unquestioned dignity and value, is not all of life. Living is not just job and food and reproduction and sleep and bridge and golf and having enough bank balance to pay one's income tax, though some of these little considerations make one friendly to Epicurus, who tried to teach men to live with things innumerable but not

Theodore C. Blegen (Ph.D., Minnesota, 1925) is Dean of the Graduate School of the University of Minnesota. *This paper is the text of an address at the Anniversary Convocation of the Board of Regents of the University of the State of New York at Albany, April 9, 1954.*

infinite. But any attempt to end specialization would be as futile as it would be foolish. The need is to find ways of accommodation, relationship, and reconciliation between the liberally educated mind and specialized competence.

I agree with President Griswold of Yale that there are signs of a retreat of the liberal arts both in Europe and in America, but I do not agree that the retreat is alone due to the advance of the sciences and vocational studies. Many forces have been at work. The scholars of the humanities themselves have been guilty of intransigeance, reluctant to cross the bridges to public understanding of their values and relevance to millions. Their traditions reach back to the education of a select few along such lines as the Platonic idea of the well-rounded individual, the Aristotelian synoptic view of knowledge, the Ciceronian Orator, and the Renaissance *homo universalis*—and they teach and write in a democratic society of universal education. The liberal arts retreat is not unrelated to a traditional geography of learning which has emphasized subject boundaries rather than the interrelations of the study of man and man's experience. Traditionalism strikes us at another point, too—we have moved far toward recognition of the importance of treating students as individually differing persons and not as a mass, but we have not given equal attention to the importance of the teacher—the teacher's art and ways and effectiveness in stimulating the interest, curiosity, and imagination of students. Too many scholars in the humanities have taken only a remote interest, if any, in the idea that something can be learned about teaching, though it is also true that the academic value system has given larger rewards—modest as they in fact are—to scholarly research than to great teaching. I point to two other factors that should not be overlooked. One is the understandable and human wish of young men, knowing that a part of their youth must be given to military service, to find short cuts to careers. The other is the inadequate undergirding of the humanities by foundations. This may or may not be, as Abraham Flexner says, the "most crying need of modern America," but it remains true that the humane sciences have not figured largely in the support of foundations.

Meanwhile, there are not a few signs that America is beginning to see that specialization and liberal education are not incompatible. Leaders of industry are turning into action their conviction that highly expert technical knowledge is not enough for present and future leadership without the foundation of the liberal arts, and they stress the importance of wide-ranging knowledge and critical judgment. There is a growing realization, too, that technology, with all its triumphs, does not seem to be the road to peace—to an international meeting of minds in an apprehensive world, with its barriers of thought and language, of tradition and custom, of race and circumstance. Alongside these off-campus forces is an increasing public uneasiness as to ways of using leisure time happily and fruitfully. Machines and the compression of the working week, plus the prodigious lengthening on the average life span, have democratized Thorstein Veblen's select leisure class to encompass a very large part of our population. There is a deepening concern about "leisure and human values in industrial civilization," to use the phrasing of the Corning Conference of 1951. Perhaps this is coupled with a spreading curiosity about the potentiali-

ties of an adult education that reaches far beyond the immediately practical or utilitarian. Strident voices shout about the shoddy and the meretricious in book stands, radio, television, and the movies, but outside the academic world there is a growing popularization of great music, books, drama, and art.

These are off-campus forces, but the colleges are not exactly dead on their feet. They are putting new and widespread emphasis on general education. They are setting up programs in the humanities, international areas, and American Studies and Civilization. There are a good many moves looking toward the improvement of teaching. A foundation is inviting teachers to buttress their experience with fellowships for the study of areas outside, but supplementary to, their own. Fellowships are being aimed at identifying and encouraging superior teaching and scholarly talent—and doing so at an early stage. There is some lowering in the academic world of high barriers between departments, coupled with interdisciplinary programs both in teaching and in research. The hostility between subject matter and professional education continues, it is true, but along with charges of anti-intellectualism and the parade of slogans, there is some effort to find common ground in the battle against ignorance and prejudice and for enlightenment. There are signs of a little more partnership between the colleges and the secondary schools, too, as illustrated, for example, in the new program of Yale University in this field, aimed directly at the liberal arts. And as one looks at the college panorama, it is clear that there is much soul-searching and self-appraisal and that it goes beyond the customary tinkering with the curriculum.

At this point we might remind ourselves that formal subject matter, in the sense of particular courses and curriculums, is not the sole road to education in the liberal arts. I am thinking now, not of reading and study and observation after or outside college, but of colleges and universities. We are to some extent victimized in education by a kind of block system—the convenient differentiations among the humanities, the social sciences, the physical and biological sciences, and other fields that are more or less fenced in by custom and practice. But let us be honest: engineering, medicine, agriculture, law, business, and various other large subject areas can be taught, and sometimes are, in their humane relationships to man and his culture. I detect signs of a growing awareness of the significance of humanistic and historical approaches, for example, to the basic sciences. Medical science sees man as much more than a suspected cancer patient on an X-ray table, and the people of agriculture and industry realize that human beings are not mechanical men or blood-powered adjuncts to tractors. President Hancher of Iowa suggests that if the teacher's influence were really determined by his subject matter, the greatest teachers presumably would all be in one field. But they are not—they are in diverse fields, and whatever their professional goals, they tend to view specialties in wide interrelations, and they often disclose what Dr. Hancher calls "vistas that challenge and inspire the imagination." Does it follow that professional specialization must lose sight of man in the culture that has spawned the specialization? I think not, and I suspect that answers are more complex than lengthened professional curriculums, with subject courses drawn from the liberal arts. They may well involve the integration of historical

or humanistic points of view in the molding of professional competence. Here liberal arts people could replace defensiveness with co-operation, giving and gaining insight in the process.

Translating insights and knowledge into public understanding is important to the prospects of the liberal arts. Our age-long humanistic tradition is aristocratic, but the humanities are now potentially of value and interest to millions in the world we live in. If the nation shapes its "educational system in its own image," as has been asserted, let humane scholars cast away some of the old fears of popularization and carry their findings to the people, or help others to do so, that their contributions may help to shape the image itself. The people of science can and do put their findings to human use quickly and effectively, but when we come to what Dr. McConnell calls the "focal ideas, the central values, the dynamic meanings that human beings have forged out of centuries of experience," we seem not to cross the bridges to public understanding very effectively. Granting that the task is not so direct or easy as it is in the sciences, yet this situation prompts Dean Odegaard to say that "research is not enough." The prospects for our tomorrows depend in some measure upon a generous and understandable sharing of the fruits of scholarship in this basic domain of the study of man.

The liberal arts, especially the humanities, must be more than rehabilitated if we are to view their future significance with real optimism. They must be revivified and maturely brought to bear in their relevance to human life today and tomorrow. My thought is on those sciences and studies which, in wide range, present and evaluate human experience. In their encompassment, they are both individual and social, dealing both with the individual as individual and as a group member. Thus they are in a sense social sciences, too. For me they properly include history, and that, as any disciple of James Harvey Robinson will tell you, embraces just about everything. Certainly the humanities include our faiths and our thought, our languages and literatures and arts, our ways of living together, the universe of human emotions and intuitions, indeed the whole experience of the individual, actual and vicarious. So the humanities are close to the heart of the entire problem of the liberal arts.

Too often, I suspect, rehabilitation of the humane sciences is conceived as a return to the "good old days." I am always moved by Gilbert Murray's explication of history and scholarship. "A society without history," he said, "cannot understand what it is doing; and history without scholarship cannot understand itself. For scholarship is just the understanding, the intimate understanding with imagination and love, of the noblest things of the past: the great thoughts, writing, doings, aspirations, which still live, but live precariously, because they will die if they are not understood, die if they are not loved." That strikes home to me as surely as it must to every humane mind. I am friendly to many of the old claims of the humanities—old and true: the freeing of the mind from intolerance, so needed in a time when truth is distorted by demagogues who fill the air with unproved charges. I feel the lift that comes from the noble creations of the human spirit. I prize the inspiration that dream and achievement and integrity and human majesty and intellectual freedom can bring to the humblest through music and philosophy, drama and history, poetry, fiction, biography, art. Life would not seem worth the living if we by choice

did not harbor beauty and truth in the sanctuary of our minds. Life denied the freedom that the liberal arts exemplify and that man's courage and intelligence have struggled for through centuries would be as dead as Pompeii.

But the rehabilitation of something coveted in the past is not enough, as a martyr once said of patriotism. There is a clear need for reappraisal of the humanities in the framework of their contributions to society today and tomorrow. Complex problems face us in many domains, including the fundamental area of war and peace, our social and political future, the development of confidence in life, the place of human values in industrial civilization, the uses of leisure viewed both from individual and community viewpoints. The decisions made by our people will affect not only themselves but millions in every corner of the earth.

The liberally educated men and women—those who have walked familiarly in the halls of the humanities and absorbed their ways—will have explicit contributions to make toward meeting these and other problems of our times. We have perhaps thought in too vague and general terms of the potential values to be derived from the humanities, and teachers and scholars have often been defensive and apologetic. The time is at hand to cast off defensiveness, to reappraise the service of the humanities with confidence that they are not merely important but crucial to our future. Look only at the problem of peace. Consider the role of the humanities in helping to answer major questions centering in the meeting of minds in a world made small by invention but ever complex in its diversities of culture and language and tradition. Through the liberal arts, through the humanities, we might tackle on a new scale the problem of American illiteracy with regard to the differing areas and peoples of the world. The challenge is to educate a new generation of world literacy, to draw away from or modify what has been called our Mediterranean fixation, to find ways amid the blessed diversities of our educational system to encompass the study of every civilization and folk of our time. The many differences that trouble world relations touch the heart of humanistic studies, for they have to do not just with power and economics but also with religion, history, ideologies, traditions, literature, communication, the arts. Why should the liberal arts be apologetic or defensive in the face of such areas of concern and decision, when their own materials and methods are so patently relevant? In these and other realms we need thinking and planning at every level, not least the national level, through some pooling agency like the American Council of Learned Societies.

The rejection of negative and purely defensive positions, coupled with confidence and forward-looking reappraisal, may be the key not only to new life and support for the humanities, but also to meeting the grave problem of recruiting and educating the thirty thousand new teachers we shall need by 1965 in these fields of teaching from the junior college upward. Viewing the broad scene, recognizing shadows, foreseeing difficulties, I voice the mood of trying to do something about the matter—the mood that a philosophical friend of mine calls "fallibilistic optimism." The significance of the humanities and liberal arts could, I think, deepen in the future if we develop our understanding of them "with imagination and love" and if those who believe in their importance put ideas and conviction into efforts to translate hopes into fulfillment.

LANGUAGE AND NATIONAL CHARACTER

Ernst Pulgram

SOME time ago I had occasion to listen to a radio broadcast which dealt with the cultural implications of linguistic usage.[1] The half-hour program was skillfully done, under the supervision of Dr. Walter Goldschmidt, of the University of California, Los Angeles, and was throughout pleasantly and persuasively presented. The authors and the National Association of Educational Broadcasters are to be thanked for making available to the lay audience a program of this type.

However, I must take exception to one portion of the broadcast which I shall quote below. My criticism should not be considered negative and destructive, nor express lack of appreciation for the program as a whole. The piece in question, however, implicitly asks the hearer to draw some conclusions which would be ill-founded, for the simple reason that they rest on ill-founded premises suggested by the broadcast. Here is the segment in question:

As we think, so we speak. As we speak, so we think. As we are taught reading, writing, and arithmetic—as we are taught our manners and the way things are done in the world we live in, so we are taught our language. As we learn our language from our mother's lips, we also learn the customs and attitudes of our society, for language reflects these customs and attitudes. That is, language reflects culture. Over here, for instance . . . [Child squalling in the background] . . . there is a child misbehaving, and here comes its mother. She is going to tell it to behave properly. Let us notice carefully the words she uses: "John, be good." Be good. The English-speaking child that misbehaves is bad; it is naughty; it is wicked. So is the Italian-speaking child, and the Greek-speaking one. But listen to what the French mother says to her child: "Jean, sois sage." Be wise. The French-speaking child that misbehaves is not bad; it is foolish; it is imprudent; it is injudicious. In the Scandinavian countries things are different again. The Swedish mother says: "John, var snäll," and the Norwegian mother says: "John, vaer snill." Both mean the same thing: Be friendly, be kind. So the misbehaving Scandinavian child is unfriendly, unkind, unco-operative. Things are very different in Germany. "Hans, sei artig." Be in line. The misbehaving German child is not conforming; it is out of step, out of line. A mother of the Hopi Indians has the same idea, only in a more gentle spirit, when she tells her child: "No, no, no, that is not the Hopi way." Hopi is the right thing, the proper way to do things, the way the affairs of the tribe, and indeed of the universe, are managed. The Hopi child that misbehaves is not bad, or imprudent, nor unfriendly, nor quite out of line. He is not on the Hopi way, he is not in step with the Hopi way of destiny and of life. So even in the words a mother says to her misbehaving child, we can detect again how language reflects culture. "Johnny, be good." "Sois sage." Be wise. "Var snäll," "Vaer snill." Be friendly. "Sei artig." Get back in step. "No, no, no, that is not the Hopi way."

As the reader and especially the listener will agree, the theory, "As we think, so we speak—as we speak, so we think," and the inevitable corollary, "As we think, so we are," solicit the conclusion that the admonition to the mis-

Ernst Pulgram (Ph.D., Harvard, 1946), Associate Professor of Romance Languages and Classical Linguistics at the University of Michigan, was awarded a Guggenheim Fellowship for the present academic year for studies in the linguistic history of Italy.

[1] The broadcast was entitled "A Word in Your Ear—A Study in Language." This was a program in a series called "Ways of Mankind," presented by the National Association of Educational Broadcasters. The quotations in my text are based on a stenographic transcription taken from a tape recording. Permission to quote was granted by the holders of the copyrights, the NAEB. Tape recordings of the original broadcast are distributed, I am told, by the NAEB to educational broadcasting studios. One was played back by WUOM, the station of the University of Michigan, where I heard it.

behaving child of mothers of English (American), French, Swedish, Norwegian, German, and Hopi speech and nationality is determined in its wording by some ethnic, national, or racial traits that become manifest in language. If we naïvely accept the reasoning as it is offered, certain national propensities (such as, we smugly note, we have suspected all along) become discernible: of the English linguistic group, for a moral attitude; of the French, for a rational stand; of the Swedish and Norwegian, for a staid social conscience; of the German, for a military subordination; of the Hopi, for a tribal pride and tribal *Weltanschauung*.

This impression is pointedly and deliberately reinforced and played to the hilt by the choice of voices and intonations of the female speakers addressing their respective children in the several tongues, and echoed by the delivery and inflection of the male translator and narrator. (Pointing out, and warning against, slanted writing has become an important task of teachers of English, Linguistics, Semantics, Literary Criticism, Speech, and just plain intelligent reading. It seems we must now add a study of the methods of acoustic slanting, produced by voice quality and intonation. The importance of this phenomenon has long been recognized by every radio actor and producer. How else would the unseeing audience know who is the "good guy" and who the "bad guy," which is the wholesome girl and which the sophisticated temptress?) On the broadcast now being discussed, the English mother seems kind, but stern; the French mother sounds like a lady lecturer addressing an audience of One Little Intelligent Man; the Scandinavian mothers just manage to speak normally, in a friendly way; the German mother talks with the rasping voice and authoritarian severity of a female drill-sergeant; and the Hopi mother positively warbles in the dulcet tones of an upper-class suburban matron just home from a lecture on child psychology. (If you do not believe me, listen to it yourself, before you condemn me for slanted writing!) The aim, or at least the effect, of such a performance upon an audience is not likely to be rational instruction but emotional indoctrination. And the practice cannot be excused by the exigencies of dramatic radio reportage: the requirements of the medium ought not to be allowed to adulterate the intent and content of a communication.

The arguments advanced in the quoted portion of the broadcast are, in terms of linguistics, wrong and misleading. My students were surprised to find that I took exception to this particular passage, which seemed to them most eminently clear and "really true." They confused truth, as far as it can be ascertained, with a confirmation of their popular beliefs, all ready-made, on the clever French, the military-minded Germans, the sedate Scandinavians, the moral English and Americans, and the proud Redskins. It takes less intellectual effort to listen to the confirmation of one's prejudices, and by higher authority at that, than to be required, after due consideration of the evidence, to correct one's errors. It is far from my mind, of course, to accuse the authors of this otherwise excellent broadcast of deliberate distortion for some sinister purpose. Yet I cannot but reproach them for naïveté and blame them for avoidable misinterpretations of linguistic facts. Being a linguist, I may be allowed, therefore, to discuss and reject the linguistic argumentation on linguistic grounds. If anthropologists and sociologists are willing and able to elaborate

and confirm on anthropological, sociological, historical, ethnical, racial, cultural, or other grounds their thesis of cultural and national diversities, I shall gladly be persuaded. But linguistic arguments to support this thesis fail, and popular beliefs and prejudices are not corroborating evidence.

Let me also mention that writing the following lines necessitated no linguistic research or extensive knowledge. As linguistics, then, my contribution is elementary. But I hope that it will shed some light on the basic conditions and methods which are necessary to make possible and fruitful a collaboration between cultural anthropologists and linguists. At least, I trust, it will show what pitfalls the non-linguists will have to avoid in the domain of linguistics.

English "Be good" and French "Sois sage" are meant to illustrate, I assume, the opposition of moral and rational. ("The English-speaking child that misbehaves is . . . wicked . . . The French-speaking child . . . is injudicious.") The first and most obvious question that occurs is whether English *good* and French *sage* are really used with moral and rational overtones in this context, that is, whether they mean what they are purported to mean. Now the problem of linguistic meaning is a very thorny one and cannot possibly be entered upon here. But if, as a rule of thumb, we assert that the meaning of a word is its linguistic exchange value, we have a rough and ready definition that will do. In fact, in the homely context of ordering a child to behave properly, no more than a basic and obvious understanding on the part of the speaker and the hearer is needed. The broadcast, in so many words, and by the tone of voice of the speakers, attempts to convey the impression that, as a matter of national temperament, or predilection, or idiosyncrasy, in English the child that misbehaves *is* bad, in French *is* foolish, in Swedish and Norwegian *is* unco-operative, in Hopi *is* un-Hopi; therefore, we are certainly entitled to presume that each quoted idiomatic expression really does mean, at the present time, to the speaker and hearer, precisely what the narrator interprets it to mean. But as any native speaker of the languages involved will tell you, the meaning, that is, the linguistic exchange value, of the several phrases is in all languages cited "John, behave yourself," no more and no less. It is further true that mothers of various nationalities have no linguistically or culturally predetermined intonation illustrating so conveniently alleged national traits, as this broadcast will have us think. Any mother can utter a warning to Johnny, in any language, in such a tone as to have one believe that next she is surely going to murder the child if he makes one more wrong move, or else that she expects no obedient response from the little brat, or really does not care whether he does or does not stop squalling, or could not be angry with the little dear no matter what. "Be good" is no more a moral appeal than "You wicked child" expresses the realization, or the threat, that hell and damnation are unavoidable. *Good* is not always a term with a moral connotation, in opposition to *evil*. Something can be good to taste (food), good in quality (cloth), good meteorologically (weather). It is therefore quite gratuitous to deduce that a child's *good* behavior has as its opposite necessarily the notion of moral wickedness.

Similarly, there is no overtone of wisdom in the French "Sois sage," just as there is no hint of special intelligence transmitted to a contemporary Frenchman in the phrase *une sage femme* "a

midwife." (Quite the contrary, some Frenchmen will tell you.) On the other hand *une femme sage* means "an intelligent (wary, shrewd, sensible, prudent, modest, virtuous, cautious, gentle) woman." The choice of one of these adjectives in preference to another in an English translation will entirely depend on who is talking about what woman with what intention. You can also say in English "She is a good woman" in such a way that everyone will understand that you mean "She is a stupid drudge." In other words, as far as the French mother is concerned, "Sois sage" is no more an exhortation to be intelligent, judicious, than "Be good" is an entreaty to follow the path of probity and virtue.

Some persons may voice a learned objection here, to the effect that French *sage* (like the English borrowing *sage*, which is the same word, finding its way across the English Channel after 1066 A.D.) is really a derivative from the Latin *sapere* "to be wise," so that the *basic* meaning of the modern word actually contains the idea of wisdom. Quite the contrary is true. It is elementary knowledge among linguists that the etymological source of a word may, but by no means has to, be reflected in its current meaning. The theory that the etymon gives the "true meaning" of a word has long since been laid to eternal rest, although ancient Greek philosophers, whose domain also included linguistics, chose the word *etymon*, which means "true (meaning)," precisely with that thought in mind. The very fact that we still use the term *etymon*, but without the notion of trueness, is itself an illustration that a root meaning does not dictate a current meaning. The same reasoning explains why *barn* no longer means merely the "barley-place," but rather the storage room for all kinds of grain and grass; why *hussy*, which means only "housewife" in an etymological sense, cannot be used without peril in addressing a lady; why *nice*, derived from Latin *nescius* (that is, "stupid") can hardly be employed to convey effectively its etymological meaning; why *knave* is an insult, even if the cognate German *Knabe* means just "boy"; and why we may not expect ladies of somewhat Victorian proclivity to condone the word *stink* on the theory that it "really" means, that is, meant at one time, no more than "have a smell," good or bad. The examples of this sort of thing are legion, of course. One of them is French *sage*, which does not have to mean "wise" because it is derived from Latin *sapere* "to be wise." Moreover, Latin *sapere* meant also "to taste," as is still visible in Spanish *saber* "to taste" (besides "to know"), in French *saveur* and Italian *sapore* "the taste (of food)," in French *savoureux* "savory" and *savourer* "to taste." And I daresay the inference that among speakers of English, French, and Spanish the use of *sage*, *sabio*, indicates any tie-up of wisdom with culinary art, or betrays a national trait of thinking with one's stomach, would be highly unwarranted, at least as a generalization.

The English language forms adverbs from adjectives by adding *-ly: cold—coldly*. French uses for the same purpose the syllable *-ment: froide—froidement*. Etymologically *-ly*, though now a syllable, a morpheme, that has only a signaling function and cannot stand alone as a word, once had also a lexical meaning: Gothic *leik*, Old English *lic*, meant "body," as is still visible in German *Leiche*, *Leichnam*, in Scottish *lich*, (cf. also *lich gate* "churchyard gate") with the restricted meaning "dead body." Similarly French *-ment* comes from Latin *mentem* "mind." When,

therefore, in English we say *coldly*, we can analyze that as meaning "with a cold body," whereas French *froidement* goes back to "with a cold mind." Anyone who wanted to persuade me on the basis of such usage that, in our days, Frenchmen are more preoccupied by things of the mind, whereas speakers of English all over the world are more materialistically inclined, would have to adduce an enormous quantity of corroborative non-linguistic evidence before I believed even in the possibility of his being right.

Worse even fares the linguistic-cultural interpretation of the German "Sei artig." Again we are dealing with an etymological analysis, *artig* being presented as a derivative of *Art* meaning "manner, way." Since "Sei artig" is compared, in the broadcast, with "No, no, no, this is not the Hopi way," one must conclude that *artig* is here specifically understood as "the German way." If such is the argument, however, I cannot understand why the phrase used by the Hopi mother is considered as born of "a more gentle spirit," although, to be sure, her voice in the broadcast is a more gentle one; but that is hardly culturally significant or typical of Hopi mothers as compared with what we are invited to think is the military nature of German motherhood. Yet quite apart from that, "Sei artig" does not mean now, nor ever did mean, anything like "Be a good German boy." Even the etymology is wrong in this case. *Art* means, and meant, "manner, kind, species," then also "skill" (that is, "in an adroit manner"), "descent" (that is, "belonging to a species"), "excellence" (that is, "belonging to a fine kind"). The derivative adjective *artig* has had the corresponding meanings. While it is true, therefore, that *artig* might also have meant "of a certain kind," we find that it has been used with that function only in compounds, matching English *like*, as in *fischartig* "fish-like," *gleichartig* "alike," *papierartig* "paper-like," *gutartig* "good-like," that is, "good-natured," and scores of others. In its simple form, *artig* has obtained, through a very common type of semantic shift, a meliorative and specific meaning, as have some of the uses of *Art*, so that it is, according to the context, a synonym of *geschickt, manierlich, hübsch, niedlich, zierlich, elegant*, that is, "adroit, well-mannered, pretty, dainty, neat, elegant," respectively. Luther used *artig* to translate the biblical *aptus, concinnus* "appropriate, harmonious." In a similar sense Swedish "*Vär,artig*" means "Be polite." In other words, the etymologizing performed for the purposes of the broadcast I am discussing is not linguistically correct, nor culturally defensible, but was done *ad hoc* in order to "prove" what everyone "knew," of course, already: *artig* comes from *Art*, *Art* means "way," let us say "the German way" (like "the Hopi way"), the German way is the military, disciplinarian way, hence "sei artig" means "get back in line" and must be enunciated with fitting roughness—*Q.E.D.* The simplicity and righteousness of that reasoning is indeed emotionally appealing, though not instructive. In fact, linguistically the English pair, *manner* and *mannerly*, constitutes a perfect parallel to German *Art* and *artig:* there is no implication of *English manner* or *deutsche Art* on either side. Just as *to be mannerly* has always the notion of *good-mannerly*, as it were, so *artig* also means "to behave well and properly." Similarly "he has manners" is always interpreted *in bonam partem* as "he has good manners," and "he has no manners" means without exception "he has no *good* manners." But my young students, who do not

have all this information readily at hand, and who grew up during World War II, found their opinions of the Germans, as a nation and culture, beautifully confirmed by the broadcast, and their eyes lighted up with amused comprehension and sympathy when they heard that termagant German mother asking her little boy to "get in step"—goose-step, no doubt. If there be any considerable additional non-linguistic evidence on a national characteristic of the Germans to bear out the contention of their war-like, authoritarian nature (and let us not quote Tacitus to prove it!), I shall be ready and willing to be persuaded. But these pseudo-linguistic dialectics with sound effects neither prove nor illustrate anything.

As for the interpretation offered for Swedish "Var snäll" and Norwegian "Vaer snill," which are interpreted as "Be kind," my objections are the same. *Var snäll* contains no connotation of co-operativeness when addressed to a child; it means "Behave yourself"—that's all. Etymologically *snäll* is related to German *schnell* "swift," as is still visible in Swedish *snäll-tåg* "express train" (cf. German *Schnellzug*), *snäll-seglare* "a fast sailer," *snällhet* "nimbleness." The phrase *var snäll* can also mean "be so kind," "please." Does this allow of the cultural exegesis that Swedes, when they ask you to be kind, also want you to be quick about it? (The Romans used to say *Bis dat qui cito dat* "Twice gives he who gives quickly.") In any event, if mother says to Johnny, "Var snäll," he no more understands her to say "Be co-operative" than he would allow himself to think, for his own good, that mama is just pleading with him—"Please." Likewise in Norwegian *vaer så snill* means "be so kind," "please." An alternative way of putting it, by the way, is *vaer så artig!*

The question could now be quite legitimately asked whether I do not think, then, that any clues as to a culture (and I should rather not deal with the so-called "national characteristics") can be gleaned from an examination of language. I do most certainly believe in such a possibility, and every day linguists as a part of their work do draw inferences from various languages for the elucidation and explanation of certain linguistic phenomena. But good linguists will wholly reject the procedure (it is scarcely a method) of picking, at random or for a predetermined purpose, some linguistic trait that *has been in the language for centuries* and has become stereotyped, and of citing precisely that peculiarity as valid linguistic evidence for *present-day cultural conditions,* or, worse even, as proof and corroboration for certain *a priori* assumptions. On the other hand, if one can fix chronologically a linguistic fact, then align it to, and relate it with, other non-linguistic facts *of the same period,* the linguistic and non-linguistic cultural evidence may indeed jointly become illustrative and circumstantial evidence for the life, the habits, the mores, the spiritual equipment, and orientation of the speakers: as they speak, so they think; as they think, so they speak.

But all societies are full of, often burdened with, cultural fossils and relics, including linguistic ones, which are no longer characteristic of the present way of life of these societies. Let me give just three examples. 1) When nowadays at the table we ask for the "white meat" of the chicken or the turkey, we do so only because such is the linguistic tradition and formula, and no longer because we are so terribly reluctant to employ the word "breast," which to our Victorian grandparents and great-grandparents seemed so suggestive and lewd

that they considered it unfit for the ears of ladies and children, especially at the dinner table. In other words, while we still use Victorian locutions, we are no longer Victorian in all our attitudes. 2) The Latin word for "money," *pecunia,* is doubtless derived from *pecus* "cattle." The semantic connection of "money," "wealth," and "cattle" must needs be sought in a cultural context in which possession of cattle was equivalent to wealth. This is true of the early pastoral and agricultural societies of Italy as we know them from non-linguistic evidence. (In fact, the name *Italia* itself has been connected with *vitellus* "calf," which would make Italy the "cattle country.") But to assume, on the basis of the word *pecunia,* that all the Latin-speaking inhabitants of Italy of Constantine's, or Augustus', or even Tiberius Gracchus' day counted their wealth in cattle, (or even thought of the etymological connection) would fly in the face of all we know of Italian economic conditions prevailing after the Second Punic War. And today, "pecuniary" difficulties are not restricted to ranchers and butchers, nor typical of Texas any more than of Brooklyn. 3) The living animal is in English an ox, a sheep, a swine, a calf. But when you eat it, it becomes beef (from French *boeuf),* mutton *(mouton),* pork *(porc),* veal *(veau,* from Latin *vitellus).* To accept this as linguistic proof for the superiority of French over English cookery is indeed tempting for anyone who has sampled both cuisines. Yet the reason for that curious division of linguistic labor has nothing to do with culinary arts, but merely continues in language a cultural condition prevailing in fact not now but after the Norman conquest of 1066, namely, that at the table one spoke French, and in the stable, English.[2]

However, in a society where current cultural facts can be correlated with current linguistic phenomena, what the members of that society say and how they say it may well be valid and sound evidence for the way they think and act. I do not know American Indian languages, but I am ready to accept the Hopi linguistic phenomena expounded in the broadcast under consideration as expressive and characteristic of the Hopi *Weltanschauung* and culture—provided (and this is most important!) that such linguistic features as seem to illustrate the Hopi attitude toward the world be employed as *evidence* for, and not as *proof* of such an attitude. I have not the slightest doubt that also in the language of the Hopi we can find certain peculiarities which are no longer characteristic of the Hopi mind of today but exist as stereotypes, as fossils of a now meaningless convention. True, in a society as slow-moving and relatively conservative as that of the Hopi, the disparity between the changing culture and the lagging language may be lesser. But the fact remains that language does lag behind culture, just as it does change, eventually, to keep pace with culture, of which it is, after all, only a single factor, though a very important and the most human one. But we must also carefully distinguish between various degrees of cultural disparities. To compare American Indian with what is commonly called "West-

[2] This example is appropriately mentioned in our broadcast, in a different connection, as an illustration of how language is a function of the period, that is, how it must be viewed in the context of time and history. In Sir Walter Scott's *Ivanhoe,* toward the end of the first chapter, Wamba the Jester, in talking to Gurth, the swineherd, cites this linguistic state of affairs as typical of the general rejection and repression of things Anglo-Saxon at the hands of the French-speaking conquerors.

ern" culture is a matter quite different from comparing the French and German and English and Scandinavian nationality. I am sure that the term "culture" can no longer be applied here in the same sense. Consequently, the comparison of linguistic idiosyncrasies of American Indian dialects with any one of our modern (Indo-) European languages may be fruitful and instructive, whereas the same process applied to French-English-German-Swedish comparisons may not only be barren of meaningful and scientific results, but indeed lead to "confirmation" of certain beliefs about "national characteristics." Whorf, certainly a leader in the field of cultural linguistics, realized this danger when he opposed for comparison the Hopi language on one hand and what he termed Standard Average European (SAE) on the other hand, that is, the various tongues commonly associated with Western culture.[3] He knew, however, that all dialects which can be grouped under SAE are closely allied linguistically and historically, and that their speakers are the possessors of a largely uniform and common culture which has grown up under the same kind of historical and philosophical pressures and climates, so that to seek in this type of linguistic variety the sediments of profound cultural cleavages, of different *Weltanschauungen*, is an enterprise that can lead merely to illusory insights and superficial generalizations.

Yet if anyone wishes to establish certain connections and parallelisms between language and culture within *one* society, while abstaining altogether from shallow and odious comparisons and facile inferences, what he must not do under any circumstances, but what our broadcast did, is to establish a portentous connection between the cultural facts of one period and the linguistic phenomena of an entirely different and distant period. Or, as Sapir, a scholar knowledgeable and perspicacious both as a linguist and anthropologist, put it: "Language, like culture, is a composite of elements of very different age, some of its features reaching back into the mists of an impenetrable past, others being the product of a development of yesterday. If we now succeed in putting *the changing face of culture into relation with the changing face of language*, we shall have obtained a measure, vague or precise according to specific circumstances, of the relative ages of the culture elements. In this way, language gives us a sort of stratified matrix to work in for the purpose of unraveling culture sequences."[4]

Virtually all the work in this immensely difficult field of national character, especially its connection with linguistic behavior, remains yet to be done. I for one am highly sceptical of attempts to explain a whole nation on a monolithic basis, like that of early childhood toilet training among the Japanese, for example. And I am quite sure that synchronic interpretations of contemporary language ways cannot lead to sound results in explaining or even illuminating a national character unless also expert historic and linguistic knowledge is applied.

[3] Benjamin L. Whorf, "The relation of habitual thought and behavior to language," *Language, Culture, and Personality: Essays in Memory of Edward Sapir*, ed. L. Spier, A. I. Hallowell, S. S. Newman (Menasha, Wis., 1941), pp. 75-93.

[4] Edward Sapir, "Time perspective in aboriginal American culture: a study in method," *The Selected Writings of Edward Sapir* (Berkeley-Los Angeles, 1949), p. 432. My italics. See also David G. Mandelbaum, "On the study of national character," *American Anthropologist*, LV (1953), 174-187.

LATIN AMERICA'S RESURGENT THEATRE

Michael V. Karnis

I

EVERYWHERE in the Latin-American countries both commercial and educational theatre groups are breaking away from the traditions of the Spanish theatre. Wherever one travels in that vast southern sector of the globe, and whatever one reads by critics, young playwrights, and theatre enthusiasts, this common factor is at once apparent—the great upsurge of interest in the modern theatre, sometimes uncertain in its direction, but always animated with the infectious enthusiasm of young men and women evolving new theatre formulas to fit within the social and economic framework of their nation. Nothing is more exciting in world theatre today than the popular interest aroused by this resurgent theatre of Latin America. My present discussion will report on those aspects which give this theatre its prevailing popularity. They include: government subsidization of amateur theatre projects; vigorous educational theatre activities ranging from elementary to university levels; scores of noteworthy acting and technical theatre schools; a strong new accent on community theatre activities; and the widespread work of English-speaking amateur producing groups in all of the twenty Latin-American republics.

II

To begin with, the renascence of the Latin-American theatre can almost be pinpointed as having begun in 1947. That was the time when many governments awoke to the potential that lay in their "native" or "national" theatre arts. That was the year when, in Mexico, theatre-wise Salvador Novo was named head of the theatre department of the Institute of Fine Arts. With the co-operation of Carlos Chávez and Covarrubias, Novo at once began the job of attracting the Mexican public to the theatre. The way in which he did it reads like a story. It shows the affection and enthusiasm with which Latin Americans tackle a job.

Novo and his staff sought first of all to win the children, to give them a taste for the theatre that might lead in later years to a mature and critical appreciation. They organized a season of children's theatre upon an ambitious scale. School children were brought, many of them barefoot, into the marble-and-velvet palace of fine arts in Mexico City. There they saw a version of *Don Quixote* adapted and produced by Novo's group. The actors were students of the newly organized Drama School. Actually seventy performances were given to houses packed each time from orchestra to gallery with over 2,500 school children from different parts of the nation. It was touching to see those children, tens of thousands of them of varied origin and means, from both public and private schools, at their first meeting with a Don Quixote of flesh and blood; to hear them clap and yell as he charged upon the windmill; to see them leap into the aisles and clamber into the orchestra as he fought the giants

Michael V. Karnis (Ph.D., Northwestern, 1953) is in the Department of Speech and Head of the English Program for Foreign Students at the University of California at Berkeley. *This article is based on a paper delivered at the SAA-AETA Convention in New York, December, 1953.*

and as he defied the bearded lady who strewed his path with stones. When the curtain fell on the third act, with Quixote riding up into the air to deliver his last message of faith in justice and exhort the children to look, for him in their hearts since he would never die, one could sense that a faithful audience for the future had been won—an audience sensitive both to generous ideals and to good theatre.

This is the way in which our nearest neighbor, Mexico, set out to win her fight for a new theatre. Initial activity soon expanded. Almost at once it moved into the charming auditorium in the old church of San Diego. In 1950 the National Institute of Fine Arts, aided by the International Theatre Institute, began an international theatre festival of fourteen plays. This festival has already become a tradition. Branches of the government theatre have been set up since in Monterrey and in Guadalajara to spread the drama into the provinces and to bring the work of isolated groups in these regions to the attention of the public in the federal capital.

Low prices for tickets, incidentally, are a part of the long range educational program for building up a discriminating theatre audience. The government makes sure that the theatre is able to maintain prices below those of the movies.

In the federal capital itself, in 1952, the National Theatre Institute annexed the Hidalgo Theatre to its San Diego auditorium. There—thanks to the revolving stage, flies, and side wagons—children's plays can be staged in the mornings and afternoons; and at night, plays for adults. To see this latest theatre in action is to see how, through government aid and sound planning, the Mexican theatre has been rescued from the danger of extinction which it faced only a short time ago.

To return to 1947: in Havana that year the government inaugurated the Department of Extension Theatre under its Ministry of Culture. This Department sets the pace of experimental theatre activities in the entire Caribbean area.[1] Also in this area the Theatre School of National Art established by the Dominican Republic early in 1947 has gone far toward creating a national theatre organization for that small island. Venezuela, the mainland nation nearest to the West Indies, sponsors amateur theatre activities in all of its provinces through a special section of its Ministries of Education and Culture.[2]

Brazil sponsors a theatre through the National Theatre Service, housed in Oscar Niemeyer's ultramodern building adorned with Portinari's impressive frescoes. The Service controls the allocation of funds from a central budget to assist producers in the presentation of plays of recognized quality. Under it comes the National School of the Theatre, which was established in 1947. At the present time the School is directed by Martín Moreira, and has become the driving force behind Brazil's fast-growing amateur theatre movement.

In Peru, the government's National School of Theatre Art has won international recognition through its playwriting competition. The first products of this competition are very good pieces of dramatic composition and have been published in an anthology.[3]

Chile, too, began in earnest on its

[1] The activities of this group are best recounted in my article, "Latin American Theatre," *Players Magazine* (November 1951), 40-41.

[2] See my article, "New Theatre Horizons: Venezuela," *Western Speech*, XVIII (March 1954), 109-113.

[3] *Teatro Peruano*, with a preface by Aurelio Miró Quesada Sosa (Lima, 1948). None of these plays has yet been translated into English.

production and education program in theatre with the blessings and the financial aid of its government in 1947 and 1948. It had had for many years a comprehensive charter for a National Theatre and School, but it was not until 1948 that enough money was appropriated to establish the school.

Lastly, with reference to government sponsorship of the theatre, I mention Argentina—the country which has always been in the vanguard of dramatic activity in Latin America. Argentina has had much government participation —and, ironically enough, government interference—in theatrical affairs. In this respect she stands apart from her sister states because her theatre was conscripted by Perón and his government even before 1947. Ten years of being used as a vehicle for party propaganda can kill any theatre. This accounts for the crisis which the Argentine theatre faces today.[4]

III

Now let us look at the educational theatre movement. This movement, like that just described, is also partly under government sponsorship in many Latin-American countries. Chile gives us the most representative picture of the educational theatre for these reasons: the university theatres there are the most popular of all theatres; they produce (usually for the first time) the best new plays by national writers; they attract directors with training and experience on the international theatre scene; they import new translations of the best plays from other countries; they are the only theatres which keep up with the latest technical know-how, with advanced acting techniques, and with new ideas and the spirit of experiment.

The Experimental Theatre at the University of Chile in Santiago is the foremost and the best of the educational theatre organizations in that country. It was founded in 1941. Its growth in respect to staff, program, and curriculum in a little over a dozen years has been phenomenal. The Tryout Theatre of the Catholic University at Santiago, a younger rival group, has almost equaled the Experimental Theatre's brilliant record. The Tryout Theatre is controlled by a Board of Directors which also serves as faculty. Both the Tryout Theatre and the Experimental Theatre stage their plays not only in their own university theatres, but also in the Municipal Theatre in Santiago whenever they can find an open date in its crowded schedule, or they sometimes use the Mistral Theatre. In addition they have touring groups which travel free on the national railroads. The University Theatre of Concepción and the Dramatic Association of Valparaíso (operating in collaboration with the staff and students of the magnificent University of Saint Mary at Viña del Mar) are also enterprisingly experimental and vitally flourishing Chilean university groups.

In like manner, Cuba's leading university theatre group is gaining recognition. The Theatre of the National University in Havana, under the direction of Louis A. Baralt, and the Municipal Theatre troupe as well, bring the best of domestic and foreign drama to the outlying provinces of Cuba.[5] At the close of the 1953 season the university group toured four Central American countries with two children's productions.

The University of Mexico has a thriving theatre under the direction of Enrique Ruelas. Its advanced students were

[4] See my article, "The Crisis of the Theatre in Argentina," *Educational Theatre Journal*, V (December 1953), 306-312.

[5] See above, note 1.

invited in 1949, 1951, and 1952, to play in the National Theatre in Mexico City. Another of its groups does interesting work in a corner of the Churubusco Motion Picture Studios. Seki Sano, the renowned Japanese director of a Mexican production of *A Streetcar Named Desire,* heads this group. It has the spirit of dedication of Boleslavski's Laboratory Theatre and the inner fire which characterized the Group Theatre in its early days. Over its stage hangs this credo: "Here will be forged the most consecrated actors of Mexico, for whom the cinema and the theatre will constitute a religion."

Briefly one might note other university theatre groups. Guatemala has one at the University of San Carlos. Peru has the University of San Marcos group, which played Calderón's *auto sacramental, The Great Theatre of the World,* to 100,000 at the quadricentennial of that university in 1952. Under the direction of Father Condomines, the Institute of Dramatic Art of the Catholic University of Peru has a rich program, mainly of classics. San Andrés University in La Paz, Bolivia, has a department which specializes in colonial and pre-Columbian drama. Universities in Brazil and Uruguay carry out ambitious programs of European and North American plays in translation and also encourage the writing of national dramas, which they produce, and which not infrequently have successful runs.

Theatre schools are turning their concentrated efforts toward the resurgence of the theatre throughout Latin America, and they wield a powerful influence. The records of a few of them indicate the procedures of hundreds of others. Alfred Mesquita's school in São Paulo, Brazil, began modestly late in 1949 on the top floor of the Brazilian Comedy Theatre. Its intimate association with active theatre life has been very vital to its growth and well-being. Its seventy acting students earn their living by day, and work with the faculty of nine by night. Mesquita, who appreciates the interplay of all the elements of modern theatre, has built a program which includes training in all of the theatre arts. Another Brazilian group, located in Rio, is Magno's Student Theatre, a very popular organization because of the play caravans which it has run to near-by schools, asylums, labor camps, and industrial communities. Chile's best example of a novel theatre training center is the Chamber Theatre of Santiago, installed in the new Maru pocket theatre. It draws students from distant provinces and is one of the most dedicated art groups on the Pacific side of the Andes. Luis Alvarez' chamber theatre in Lima is Peru's similar venture. Such schools as these are spreading the resurgent theatre across all of Latin America. Every city which has ever sustained a legitimate theatre of its own, or which has been able to play host to touring professional companies in the past, now boasts three or more of these theatre schools and thus enjoys the most recent plays and the latest production techniques of the major urban communities. The graduates of these schools in turn are carrying the new theatre to smaller cities and towns and to rural areas.

IV

Brazil's recent development of secondary school dramatics has been supervised since 1947 by the Brazilian Institute of Educational Theatre. But dramatics was introduced into the elementary schools a year earlier by the Pestalozzi Society.[6] The Pestalozzi Society,

[6] For a more detailed discussion of the Society's work, see Olga Obry, *Atividades dramáticas nas escolas* (Rio de Janeiro, 1952).

specializing in the education of exceptional children—those either above or below the general level—organized one-month courses in children's dramatics as a part of a popular recreation seminar held for teachers and social workers and playground directors. Children's dramatics has fired the imagination of the Brazilians. Well-known writers and artists generously contribute their talents to any and all dramatic activities for the young. Some schools in isolated communities have made marionette playing a central activity. They go beyond the simple fairy tale plays—to plays based on Brazilian folklore and the tales of Africa written by Cecilia Miervielle. One may even see García Lorca, Shakespeare, Pushkin, and the sixteenth-century Portuguese Gil Vicente adapted to their marionette theatres.

The children's theatre in Venezuela, too, has for several years drawn much of Latin America's attention to it. An interesting combination of factors has given rise to its advance. Venezuela has become fabulously rich through its great output of petroleum and more recently through the tapping of its unlimited iron ore deposits. To meet her need for more people to man new industries, to head rising business enterprises, and to accomplish land reclamation projects, she has opened her doors to immigrants from all parts of the world, especially to the displaced persons of World War II. As a consequence, she is undergoing great social and cultural changes. With these changes has come an extensive reorganization of the public schools in all states of the Republic. The new school curriculum has given children's theatre a position of importance which it has never before been given in Latin America. The history of this emergent children's theatre in Venezuela wants a thorough study. It figures as an important element in Venezuela's present social and cultural change.[7]

V

Two other kinds of theatre might be noted. The first of these is the Independent Theatre, the Latin-American version of our own community theatre, found in all Latin-American countries and largely responsible for the past two decades of theatre life and growth. The first Independent Theatre appeared in Argentina in the 1930's; it was the Teatro del Pueblo, headed by Leónidas Barletta. The Independent Theatres are amateur non-profit organizations which produce plays of all countries, but give preference to works of national authors. Since the national authors relinquish all rights to the producing Independent groups, the price of admission can be kept very low. Often there is no admission charge at all. This is the case especially when the plays are taken to workers' communities, to union halls, to public schools, and to public parks. Throughout its years of service the Independent Theatre has maintained a high level of artistic excellence and has succeeded in bringing the best in modern theatre to the masses. Buenos Aires today has seventeen Independent groups, each working valiantly and with commendable success in the face of rising production costs. Perón's strong arm of political censorship, however, has restricted their activities and silenced their traditional candor.[8] But the Independent Theatre, the theatre of the worker and the man-in-the-street, is the backbone of the living theatre in Argentina, as it is wherever it has not yet been eclipsed by the rising and often superior educational theatre.

[7] See above, note 2.
[8] See above, note 4.

In conclusion, I should mention the English-speaking theatre groups found in most of the major cities from Havana to the southern terminal of the railroad in Puerto Montt in southern Chile: in Caracas, Quito, Lima, La Paz, São Paulo, Asunción, Rosario, Valparaíso, and scores of other places. Some years ago, traveling through Latin America under the auspices of the Department of State, Donald Oenslager noted this phenomenon: an English-speaking stage patronized and praised by the Latin public. The man chiefly responsible for this trail of flourishing English-speaking theatres, George P. Stone, Jr., was declared by Oenslager to be "a stage-struck Johnny Appleseed."[9] Stone, serving as assistant naval attaché in the U. S. Embassies in many Latin-American capitals, has organized and set these groups into action as a hobby. They have become an integral part of the theatre scene in metropolitan Latin America.

VI

I have not attempted to survey the work of the busy professional theatre in Latin America, with its talented playwrights, directors, actors, and designers. In Buenos Aires, Rio, Santiago, Lima, and Mexico City, a few notable productions are presented each season on the professional stage. The professional theatre, however, does not break away from the traditions of the Spanish theatre as do the educational and community theatres whose activities I have sketched here. The work of the latter groups, I may say in summary, has been encouraged by government subsidization; by a strong educational theatre movement in schools and universities; by the help of many theatre schools which have introduced modern acting techniques, new directing methods, and most recent technical developments; and by the strong new accent on community theatre activities through the Independent Theatre and the popular English-speaking groups in all of the Latin-American republics. The concerted action of these elements within Latin America in less that a decade has given its theatre a wholly changed aspect. Its work enormously stimulates our own curiosity about the theatre and binds us more closely to our common hemispheric interests and cultural achievements.

[9] *The Record*, A Publication of the Department of State International Exchange, VI, 5 (September 1950), 19.

COOPER, THE TRAGEDIAN

> I was induced to go from the dinner-table to the theatre. Cooper was playing Virginius, and much to my surprise played it with great feeling and spirit, for I had understood that old age had come prematurely upon him. I think my informers must have construed an occasional indisposition for a general decay. The school scene and the death scene were admirable. Cooper had long been my favourite actor. I had seen him on the American boards many years ago when he had too much elasticity and life for some of his graver parts. He was a great Othello. He was always the Moor in his part, in complexion, spirit, and action; and every inch a soldier, whether in his familiar conversation or in the tented field. His Lear was as good a piece of acting as I ever saw, and this is a most difficult part; in fact, I could never see with patience any other actor attempt it.
>
> Colonel McKenzie in the *New-York Mirror*, XII (April 11, 1835), 325.

WHAT NORMAN VINCENT PEALE TOLD US ABOUT HIS SPEAKING

Eugene E. White and Clair R. Henderlider

I

THE cab stopped at the corner of Fifth Avenue and 29th Street, and we stepped out into midtown Manhattan. Three blocks away the Empire State Building loomed through the misty gray December morning. Before us, dwarfed by the surrounding business and industrial structures, was the Marble Collegiate Church, the oldest Protestant church in the United States.[1] Our present mission was to interview the minister of this church, Norman Vincent Peale, whose sermons and writings are comforting thousands of Americans each week, and whose life is dedicated to the warfare against tension, anxiety, and selfishness.

The double doors at the visitor's entrance closed behind us, shutting out the noise of the city, and we stood in a long, softly lighted hallway leading to a series of offices. In one of them we were greeted by Mrs. Creighton, one of Dr. Peale's private secretaries. She assured us that each year an estimated 30,000,000 persons, almost one out of every five Americans, hear Dr. Peale speak, or read something he has written. With the facts we already knew and with Mrs. Creighton's assistance, we were able to picture the scope of his activities. Twice each Sunday, except in the summer months, he preaches to congregations of 2,400 persons at Marble Collegiate Church. Although the auditorium holds only 1,600, closed-circuit television carries the service to an additional 500 in basement rooms, and 300 more hear him by loudspeaker in an upstairs chapel. Invariably, large numbers, often as many as a thousand, are turned away from each service. Dr. Peale also delivers about 75 lectures a year to important business or civic organizations, such as Rotary Clubs, and to major conventions of organizations like the National Automobile Dealers. He receives more than 5,000 speaking requests each year. His transcribed radio sermons, broadcast each Sunday by more than 100 NBC stations, are heard by perhaps a million families. Dr. and Mrs. Peale's television program, "What's Your Trouble?" is carried by 99 stations to about 2,000,000 viewers.

In addition to his extensive speaking activities, Dr. Peale is one of America's most prolific and successful writers. His syndicated column, "Confident Living," which appears in 100 newspapers, is read by millions. About 400,000 copies of his book, *A Guide to Confident Living*, are in print. *The Power of Positive Thinking*, the best non-fiction seller in 1953 and 1954, has had over 650,000 purchasers. Under his directorship, Sermon Publications, Inc., mails out each year more than 5,000,000 pieces of religious literature, mostly reprints of his sermons. He also edits an inspirational monthly magazine entitled *Guideposts*,

Eugene E. White (Ph.D., Louisiana State University, 1947) is Associate Professor of Speech at the University of Miami. Clair R. Henderlider (Ph.D., State University of Iowa, 1945) is Associate Professor of Speech at Western Reserve University.)

[1] The Reformed Church in America (Protestant Dutch) began services in 1628 in New Amsterdam.

which has more than 600,000 subscribers.

As we reviewed Norman Vincent Peale's accomplishments as a writer and speaker, our anticipation of the impending interview mounted. Here was an opportunity to discover what factors had been important in his development as a speaker, and what techniques accounted for his success.

When Dr. Peale was ready to receive us, we were taken through a busy outer office into a long, narrow room. In front of a desk at the far end, an immaculately groomed, round-faced man of 55 stood waiting. We were immediately impressed with his firm handshake and his friendly manner. "Please sit down," he said. "My chief business is speechmaking. So I am as much interested in the questions you will ask as you may be in my answers."

II

"Dr. Peale," we began, "were you born with a natural facility for self-expression or have you been forced to cultivate it?"

The minister chuckled and replied in a clear, forceful, animated voice. "I doubt that anyone was ever less likely to become an effective speaker than I. I definitely was not endowed with superior linguistic skill. In fact, as a boy in Ohio, I was exceedingly shy and inarticulate. One of my most important early battles was to acquire adequate poise in ordinary social situations." Here he smiled broadly and the crow's feet around his eyes deepened. "I should tell you about my first public speech when I was a boy in Greenville, Ohio. For some reason I had been asked to give a speech in the school auditorium. When I stood up, I became literally stiff with fear. I couldn't get the first words out. In the embarrassed silence, a little girl in the front row giggled to her mother, 'Gosh, look at his knees shake.' That made me so angry that I found my voice and gave a spirited speech."

"How do you account for your early shyness?"

As Dr. Peale answered, he leaned forward and poked the air with his forefinger. "Probably there were two major causes for my self-consciousness. First, because my father was a Methodist minister, everyone expected me to be a perfectly-behaved little gentleman at all times. My two younger brothers and I refused to be sissies. In order to camouflage our sensitiveness about being a preacher's sons, we would sometimes do stunts like smoking cigarettes behind the barn or racing down main street in our father's Reo. It was even rumored in town that we would come to no good end. A second cause for self-consciousness was my size. I was so thin that I felt physically insecure. At one time I thought that the thing I wanted most in life was to get to be big and tough!"

"Do you believe that these feelings of inadequacy had any shaping influence upon your later development?"

"Very definitely. Much of any man's life consists of attempts to overcome his shortcomings. My own difficulties with speech probably stimulated me to want to become a skilled speaker. As far back as I can remember, I wanted to grow up to be an orator."

"Were you thinking at that time of becoming a pulpit orator?"

"No, that didn't enter my mind. I wanted to be a great political spellbinder and hold thousands of listeners magnetized. I even dreamed of becoming the governor of Ohio and of having my statue placed along with those of Garfield, McKinley, and Sherman on the capitol grounds at Columbus."

"During this period did you learn anything about speechmaking by listening to your father's sermons?"

"I have always greatly admired my father. He is a great soul and was one of the finest speakers I have ever heard. His influence upon my life is, of course, immeasurable."

"Can you think of anything during your undergraduate experiences at Ohio Wesleyan which exerted significant influence upon your development as a speaker?"

"You will be interested to know that I took one or two courses in elocution at Wesleyan under Professor Charles Newcombe. Newcombe was a fine teacher. He later became an outstanding luncheon speaker and spoke a number of times before the Executives' Club in Chicago. In those classes we got no practice in preparing original speeches, but spent our time delivering declamations. Newcombe stressed communication of ideas and emotions; so the classes were not so artificial as they might seem. Another item of some importance is that I enjoyed my work as an associate editor of the *Ohio Wesleyan Transcript* so much that I decided to become a newspaperman. When I graduated in 1920, I became a reporter for a brief time on the Findlay, Ohio, *Morning Republican*. Then I applied to Grove Patterson (now Editor of *The Toledo Blade*) for a position on *The Detroit Journal*. 'The first thing you have to realize about the newspaper business,' Patterson told me, 'is that you don't know anything about it.' He then asked me, 'If you were writing for both a college professor and a ditch digger, to which one would you address your copy?' I was smart enough to answer that question. I replied that I would simplify my material so that the ditch digger could get it; then I would know that both my readers could understand what I had written. I learned a great deal at the *Journal*. Patterson was a good teacher; he constantly stressed the necessity of keeping material simple, interesting, and short."

"Isn't Mr. Patterson the newspaperman who said that the greatest literary device is a period?"

"That's correct. I admire Patterson's ability to capsule an idea. In this particular case, I thoroughly agree with him. The period is also a handy device to use in a speech."

"May we then conclude that your newspaper experience offered valuable training for your career as a speaker?"

"Yes, indeed. There's not a great deal of difference between writing a column and preparing a speech. The same basic advice applies: keep it simple, interesting, and brief."

"Did you take any speech courses during your theological studies at Boston University?"

"No, unfortunately there weren't any such courses available to ministerial students. I have always regretted that I didn't have the opportunity to take a course in public speaking. I had to learn by trial and error—a process which was, I fear, rather hard on my congregations."

"Did you glean any ideas for speechmaking from your courses in theology?"

"One of my professors, George S. Butters, offered several valuable suggestions. He urged us to talk to our congregations about what they were interested in, and to make our sermons simple. He also told us that in order to preach effectively we had, as he put it, to 'get in there and love the congregation.' I early found how practical his advice was. People want a speaker to talk about meaningful topics; they want to be able to understand without excessive cerebration; and they respond most readily to the speaker who is animated

and who shows that he likes and respects his audience."

"Did Professor Butters make any other suggestions?"

At this point Dr. Peale laughed, took off his rimless glasses, and holding them by the horns, tapped them on the desk blotter. "I'll never forget one humorous but excellent piece of advice he gave. Professor Butters was a practical person as well as a great soul. 'Men,' he said, 'no matter how carefully you have prepared your sermons, sometimes you're going to get stuck. When that happens, just trust in the Lord and keep the blessed sound agoing.' I must admit that upon several occasions I have had to 'keep the blessed sound agoing.' "

"Did your early ministerial assignments serve as a valuable laboratory for developing effective speaking?"

"Yes, my first two churches, in Berkeley, Rhode Island, and in Brooklyn, gave me an excellent opportunity to develop poise and effectiveness."

"We understand, sir, that in 1924 when you became the pastor of the King's Highway Church in Brooklyn, it had a congregation of about forty persons who met in a small frame church. When you left the pulpit in 1927, the membership had increased to 900; you had built a $100,000 church; and your Sunday school was the largest in Brooklyn. This might seem to indicate that you had already arrived as a public speaker."

"I would say that I was improving. Constant practice was giving me assurance and an understanding of what an audience expected from a speaker. I was also discovering that religion needs salesmanship just as much as business does."

"When you were called to the University Methodist Church in Syracuse, did you need to change the sermon methods that had worked in Brooklyn?"

"I experimented with some different methods. I found the congregation to be rather on the middle-aged side, many of them being Syracuse University professors, while others were businessmen. Our church was not effectively meeting the needs of the young persons in the community. So I inserted paid advertisements in the newspapers challenging students and other young people to come to church just one time. I also got up a large mailing list and sent out weekly post cards. Of course, when new people once came to the church, it was up to me to keep them coming."

"What kind of sermons did you preach to encourage the younger people to become more interested in religion?"

"I preached an optimistic, positive type of sermon. I attempted to show how Christ could help them lead fuller, richer lives."

"Did the older, more conservative members of the congregation appreciate this type of sermon?"

"Yes, I think so. I tried to reach all segments of my congregation with my sermons and church programs. By the way, one of the Syracuse University professors, Dr. Tilroe, Head of the Psychology Department, once gave me two excellent prescriptions. He said, 'Norman, keep the human touch, and have sound scholarship.' I would recommend these rules to any speaker."

"Did you begin to preach your present type of religious-psychological sermon while you were at Syracuse?"

"No, I developed that approach after I came to the Marble Collegiate Church in 1932. As you remember, 1932 was a dismal year, the low point of the Depression. People were tense, uneasy, and unhappy. Many had lost faith in old creeds, which seemingly had failed to

answer the practical human problems of this world. I knew that they didn't want to hear abstract theological dialectics; they wanted immediate help with the problems they had to face every day. So I launched into a concentrated study of psychology.[2] Gradually I evolved what might be considered a scientific approach to meet the needs of a modern society."

III

The ringing of the desk phone broke into our conversation. After apologizing for the interruption, Dr. Peale picked up the receiver. During the following minute or two we looked about the room. On two sides were long shelves containing several thousand books. The wall near Dr. Peale's desk was full of photographs of famous persons. (We later learned that they were his personal friends.) The desk itself held an impressive array of push buttons and a wooden plaque bearing the motto, "Trust God and live a day at a time." Faintly through the closed windows came the sounds of traffic on Fifth Avenue.

Dr. Peale replaced the receiver, swung around in his swivel chair, and said pleasantly, "Please don't think that the call is a suggestion for you to leave. I'm enjoying this. A man always likes to talk about his work. Please continue with your questions."

"Well, sir, we would like to ask a few questions about your methods of speech preparation. Could you tell us approximately how long it takes you to plan a speech?"

"That depends in part, at least, upon the nature of the occasion and the length of the speech. To be specific, let me explain how I go about preparing a sermon. During the week I think about what I'm going to say. Usually, I don't put anything down on paper at this stage; I just mentally sort and sift materials. Since I am frequently out of town on speaking engagements for most of the week, I sometimes wish I had more time just to sit down and think. I try to get out to the family farm at Pawling by Thursday night or Friday morning. I like to slip into old clothes and relax a bit before getting to work on my sermon."

"Please pardon the interruption, Dr. Peale, but you used the word 'sermon' in the singular. Does this mean that you preach the same sermon at both the Sunday services?"

"Yes, I give the same sermon in the evening that I give in the morning. But, to get back to methods of preparation, I spend Friday afternoon and Saturday working on the sermon. In preparing a sermon, or any speech, the first thing I do is to find an appropriate topic. This topic is always one which can be framed in a concise, definite statement, such as: 'How to stop being tense,' or 'How to lose fear through faith.'" Dr. Peale reached into his desk, drew out a standard-sized sheet of bond paper, and folded it crosswise. "On a piece of paper like this I carefully prepare an outline of main heads and subheads." As he talked, he sketched a rough draft of an outline.

"Dr. Peale, in this outline you have listed only two roman numeral heads. Would you tell us what each of them represents?"

[2] In 1937 Dr. Peale founded a small psychiatric clinic at the Church with the help of a psychiatrist, Dr. Smiley Blanton, whom older readers of the *QJS* will remember for his articles on speech correction. Now known as the American Foundation of Religion and Psychiatry, with offices on Park Avenue, the clinic employs four full-time ministers, ten psychiatrists, and four psychologists. 1,276 individuals were treated in 1953.

"'I' represents the introduction, and 'II' the main body of the speech."

"What do you conceive to be the functions of an introduction?"

"One is to stimulate interest. An excellent way of getting attention is to point out the importance of the topic. In a recent sermon, I began like this: 'One of the most important of human problems is what to do about one's failures. You can use a failure to go on to successful living; or you can permit a failure to destroy you.' Sometimes I start off with a question or two. I might say: 'Do you know how to make things turn out right? How many times have you heard a person complain, Why does everything go wrong for me?' I also make frequent use of quotations, examples, and snatches of dialogue."

"Do you try to accomplish anything else in your introduction besides stimulating interest?"

"You have heard the old saw about the minister who explained how he planned a sermon, 'First I tell what I'm going to talk about, then I talk about it, and then I tell them what I've talked about.' That's pretty much what I do. Somewhere in the opening I state my thesis. For example, in a sermon, *Peace for the Troubled Mind,* my opening sentence was, 'The purpose of this talk is to help people discover the secret of peace for the troubled mind.' In another sermon, *Lose Your Fears Through Faith,* I began with, 'Would you like to lose your fears? Well, you can. The way to do it is through faith.'"

"Are the introductions of your lectures or occasional speeches similar to those of your sermons?"

"Yes, there isn't much difference between one of my speeches at, let us say, a Rotarian luncheon, and one of my sermons here at the Church. However, in the opening of a speech away from the Church, I make some reference to the situation, the audience, or to the purpose of the meeting."

"Sir, we have here a reprint of your sermon entitled, *Secret of Power Over Your Weakness.* It begins as follows:

> At luncheon I was seated beside the president of a small steel company. We talked about steel, people, and God.
>
> "In a way you and I are in the same business," he said. "I make steel; but you, as a minister, put steel into people."
>
> He explained this surprising remark by saying he had a man working for him who formerly was his most difficult personnel problem. The man was, so he described him, "the best man with a slide rule I had ever employed." But he had a great weakness: he was an alcoholic. The president had discharged the man a dozen times and taken him back as many times because of his extraordinary skill.
>
> "I was becoming discouraged," he continued, "when it occurred to me to send him to a laboratory down the street where they specialize in such cases, the First Presbyterian Church. The man in charge of this laboratory, a skilled spiritual chemist (usually called the pastor), assigned two of his best assistants to my man and they went to work on him. After a time his weakness passed away. Now he is making steel and doing a much better job because he has steel in himself."
>
> Then this steel manufacturer added, "Isn't it wonderful how men can get a power that gives them strength to overcome their weaknesses."
>
> Naturally I was thrilled by this story. The characterization of the church as a laboratory for giving people strength is an accurate one. Thinking along this line, I took a sheet of paper and wrote on it the names of people whom I have known over the twenty years I have been in the Marble Collegiate Church who have found strength over their weaknesses. I had no trouble filling a large sheet of paper and could have filled many such sheets. I remember these people, how weak they were, how defeated, how utterly hopeless. And as I thought of them I had a curious sense of exhilaration because I know

how strong and victorious they have become. It makes no difference the weaknesses you or I may have, nor how long we have carried them or struggled against them; you and I can have strength over those weaknesses.

I wish that Almighty God had endowed me with some special gift of persuasion so that I could make you actually realize that you can drop your weaknesses for good when you decide you want to.

"Would you say that this introduction is fairly typical of your other speeches?"

Dr. Peale studied the text briefly before replying, "Yes, I would say that was a typical introduction."

"If 'I' in your outline represents the introduction, and 'II' represents the body, or remainder of the speech, how many subheads would you usually have under 'II'?"

"Never more than three. And if I can cover the ground under two headings, I try to do so. The more major points you present, the more complex the speech becomes."

"In arranging these subheads under 'II,' do you use a particular sequence?"

"My sermons and speeches are essentially problem-solving. Usually I present the problem quickly under 'I,' the introduction, as I did in the *Secret of Power Over Your Weakness*. This allows me to utilize 'II' in answering the problem. Usually the two or three subheads under 'II' represent specific guides, or methods for solving the problem. For example, under 'II' of the *Secret of Power Over Your Weakness*, I gave two methods for conquering one's weaknesses."

"On page 4 of the same speech, you say, 'How do you get this power over your weakness or weaknesses? First you must take a straight, honest look at them, and you must admit you have them. Then you must be willing to let them go.' On page 8 you say, 'And there is a second point. . . . This is it. A man can become strongest in his weakest place. What your weakness now is can become your greatest strength.' Would these two statements be subheadings 'A' and 'B' under 'II'?"

"Yes, those are the subheads. The arrangement of this particular sermon is representative of my others."

"In the rough outline you made for us, there appears to be no provision for a conclusion. How do you go about closing a speech?"

"You are correct in saying that I do not provide a separate section in the outline for the conclusion. What I do is to summarize after each subhead under 'II.' Therefore, the summary for the last heading serves as a conclusion for the entire speech."

"How long on an average are your final comments?"

"Very short. Somewhere around half-a-minute."

"Could you give us some idea of how you close a sermon?"

Dr. Peale reached over and picked up from the desk the sermon booklet *Secret of Power Over Your Weakness*. He turned to the last page and said, "The close of this sermon is typical." Glancing over his shoulder we read: "So face your weakness: admit it, be honest about it, deal with it, have faith that it can be overcome, believe that your weakness may even turn into the strongest element in your nature. This is the way to achieve a type of character and quality of life that you have never known. 'Who through faith . . . out of weakness were made strong.'"

"You have given us an excellent picture of your methods for organizing a speech. Now we would like to know how, with your terrific schedule, you

can find time to gather necessary speech materials?"

"I wish you had an opportunity to go through some of the more than 5,000 letters we receive each week here at the Church. Those letters constitute an extremely rich store of illustrative material. The members of my staff are always collecting material, which they file for my future reference. Then, too, I am constantly alert for appropriate materials in my reading, in my traveling, and in my daily living. Actually, there is no dearth of material."

"Sir, you spoke of illustrative material. Your printed sermons utilize very extensively the illustration or example. Would you say that this was your favorite form of supporting material?"

"Indeed, I would. The true example is the finest method I know of to make an idea clear, interesting, and persuasive. Usually I use several examples to support each major point. In order to make the illustrations as effective as possible, I weave into the story elements of human interest, bits of dialogue, and perhaps some humor. In addition to the illustration, I use quotations, comparison, contrast, statistics, and so forth. I should add that statistics are difficult to use, but they can be extremely effective, if made palatable to the audience."

"By palatable, you mean understandable and interesting?"

"That's it exactly. Regardless of the type of supporting material, I always try to follow the advice of Grove Patterson, 'keep it simple, interesting, and short.'"

"Would you say that in your speaking you connect your ideas to what the psychologists call the basic drives?"

"Let me answer you this way. To be persuasive, a preacher or any public speaker must have a keen understanding of human psychology; he must have a sympathetic understanding of the wants and desires of his listeners. Like any salesman, the preacher must describe his product in simple, understandable language, and must show his hearers how his product answers their needs. To put it in somewhat different terms, the minister is a scientific therapist who diagnoses the problems of his auditors and who utilizes the great spiritual and psychological truths of the Bible to enable them to lead happier, richer lives. I preach again and again the basic truth: Christianity works! By following a few simple rules, anyone can utilize the power of Christ to overcome the most perplexing problems of life. The rules? Have great faith, avoid negative thoughts, and surrender one's self unreservedly to Christ."

IV

By the time our conversation turned to Dr. Peale's methods of delivery, we had been in his office for more than an hour. It was a little after twelve o'clock, and we knew that he had a luncheon appointment. When we apologized for taking so much of his time, he smiled and said, "Please don't be disturbed by the passage of time. This is the most important thing I have to do now. So please continue."

"In that case, we would like to ask a few questions about your rehearsal and delivery. Is it true, Dr. Peale, that you almost always speak extemporaneously and that even your printed sermons have been taken from recorded transcriptions?"

"Yes, that is true. I prepare only a pattern or sequence of ideas and leave the exact expression of those ideas to the inspiration of the moment. I find that reading or memorizing a speech injures spontaneity. Without spontaneity

there can be little rapport between the speaker and his audience."

"How do you fix in mind the sequence of ideas in a speech?"

"I 'picturize' the outline rather than 'memorize' it." Dr. Peale stopped. His blue eyes seemed to twinkle as he resumed: "I can tell by your expressions that I need to clarify my use of the term 'picturize.' Usually when someone speaks of memorizing an outline, he means that he learns verbatim the precise wording. What I do is to 'picture' in my mind the sequence and the relationships of the major and minor points. By following this procedure and by memorizing all quotations and statistics, I avoid using notes during delivery."

"Do you rehearse your speeches orally?"

"As a young minister I would rehearse out loud. I even tried practicing in front of a mirror, but that made me self-conscious and I soon stopped. Now, I go over a speech a number of times in my mind but do very little oral practicing."

"Do you have any special way of 'conditioning' yourself before facing an audience?"

"I always try to have some time for meditation, during which I go over my speech carefully and pray for divine assistance. Occasionally I get a little apprehensive before speaking. Last Sunday, for example, I fidgeted with my outline while the hymn was being sung, and then I thought how foolish I was being. If I didn't know what I was going to say by then, I never would know. Besides, the Lord would not let me fail."

"Then one of the important sources of your poise and confidence as a speaker is your conviction that God will help you during the speech?"

"Yes, I believe that I am merely the agent of God's will and that He will give me effective expression."

"Does your speaking have considerable flexibility, or do you adhere closely to the prepared outline?"

"I follow the outline closely. Sometimes, however, I find it necessary to make some adjustments in the speech because of time limitations. My sermons are almost exactly twenty-five minutes long. If I find that I am running out of time, I omit the last capital letter heading under 'II.' In such a case, if I had planned to present three ways to overcome fear, I would simply leave out the third way. Since, as I mentioned earlier, I summarize after each major heading, the summary after 'B' serves as well for the close of the entire speech as would the summary for heading 'C'."

"Do you ever add material on the spur of the moment for any reason?"

"No, I never use any material in a speech that I have not carefully evaluated beforehand."

"Do you ever plan to use particular gestures or inflections at certain places in the speech?"

"No, I don't worry about that sort of thing. I depend upon my body and voice to respond appropriately to the situation."

"How would you characterize your delivery?"

"I try to present my message in a simple, interesting, and forceful manner. Since I preach an optimistic religion, my delivery must be animated, vital, and positive. I try to communicate with my audiences in a style as close to conversation as befits the occasion. I attempt to avoid being spectacular, artificial, or overly emotional."

"As a final question, would you care to summarize your ideas on speech-making?"

"Certainly, I'll be glad to. The speak-

er should have faith that he will be successful; he should rid his mind of negative thoughts; he should select an appropriate topic; he should carefully plan his speech to meet the needs of his listeners; he should keep his talk simple, interesting, and short; and he should speak directly, sincerely, and with enthusiasm."

V

As we rose to leave, Dr. Peale walked around the desk to shake hands with us again. Although by this time he was some twenty minutes late for his luncheon appointment, there was no suggestion of hurry in his manner. He complimented us on the thoroughness of our questions and thanked us for calling. "I have genuinely enjoyed our conversation," he said. "I'm just sorry that we didn't have an entire morning to talk. Good-by and good luck."

We walked out of the office, down the quiet hall, through the double doors into the noon-day New York traffic.

Sometime later we submitted this present version of the interview to Dr. Peale for his approval. In a letter dated March 18, 1954, he replied in part as follows:

Thank you for the manuscript of the article concerning my humble speaking suggestions.

. . . . . .

You have done an excellent job in this article, much better than I deserve, but I appreciate your kindness very much, indeed.

With best wishes, I am

Cordially yours,

(Signed) Norman V. Peale

MODES OF PREACHING

As Described by The Rev. Rowland Hill

Bold manner. The man who preaches what he feels without fear or diffidence.

Self-confident. A man who goes by nobody's judgment but his own.

Rash. A preacher who says what comes uppermost, without any consideration.

Rambling. A man that says all that pops into his mind without any connection.

Stiff. One who pins himself down to think and speak by rule, without any deviation.

Powerful. The man who preaches, from the bottom of the heart, the truths of the gospel with energy to the consciences of his hearers.

Finical. Minces out fine words with nothing in them.

Sober. The man who lulls you fast asleep.

Elegant. The man who employs all his brains upon dressing words, without ever aiming at the heart.

Conceited. Vainly aims at every thing, and says nothing.

Welsh manner. A man that bawls out very good things till he can bawl no longer.

Dogmatic. A man who goes by his own brains, right or wrong.

Peevish. One who picks into every body's thoughts, and thinks no one right but himself.

Fanciful. One who instead of being led by wisdom, runs after a thousand visionary whimsies and conceits.

Genteel. The vain fool that is fond of dressing up words without meaning.

Self-important. Thinks nobody like himself.

New-York Mirror, XI (June 28, 1834), 411.

NINETEENTH-CENTURY ATTITUDES TOWARDS PRONUNCIATION

Arthur J. Bronstein

I

BY the first quarter of the twentieth century, the prescriptive approach towards language usage, so prevalent during the eighteenth century, began to give way to the descriptive approach that guides much of our thinking today. In order to learn the extent to which these two approaches are reflected in the thinking of the nineteenth century, I made a survey of appropriate articles written in the few educational journals then in existence, and of commonly used dictionaries, grammars, and spellers. It is my present intention to discuss the attitudes towards pronunciation typically found in these sources, inasmuch as the American concern for linguistic attitudes in the nineteenth century has not received the attention it deserves.

In his discussion of eighteenth-century attitudes towards language use, Robertson gives us an indication of the nature of the prescriptive approach:

> It is probably correct to say that it is not until the eighteenth century with the rise of the middle class to social prominence and the development of the middle class anxiety about "correctness" in speech, that the dictionaries and grammars (which increase in numbers and prestige at about the same time and in a parallel way) take on anything like the character that to many minds they now possess: the final arbiters of speech. The general veneration of "rules" . . . naturally lends its weight to the treatment of language as something that must be adjudged once and for all as either correct or incorrect.[1]

Thus we may say that the term "prescriptive" applies to all attitudes that attempt to regularize or bind language usage to the banner of "correctness." The term "correctness" when found in the writings of the nineteenth century can be taken to reflect this approach.

In contrast to the purism of this attitude, the "descriptive approach" recognizes widespread current usage as a valid criterion of acceptablitiy in speech. So it is, therefore, that the terms "usage" or "custom" when found in the nineteenth century reflect this approach.

II

The background of the prescriptive approach, as the preceding quotation from Robertson has indicated, is found in the eighteenth century. That century had not formulated a method for research in pronunciation, nor had it developed any techniques of valid observation of contemporary usage. Its authorities on language possessed a strong admiration for regularity, an antipathy for irregularity and ambiguity. It fostered a revolt against the usage of the Elizabethans, who were free in creating new words and reviving old ones. Thus the eighteenth century may be called a period of linguistic equilibrium, of respect for the *status quo*. It may be called a century of "correctness," a century that believed in the need of purifying

Arthur J. Bronstein (Ph.D., New York University, 1949) is Assistant Professor of Speech at Queens College, Flushing, N. Y.

1 Stuart Robertson, *The Development of Modern English* (New York, 1934), pp. 72-73.

language and in protecting it from the degeneration of common usage.

Despite the wide acceptance of this approach, some few writers of that period did manage to introduce an opposing concept. These few believed that language, including that spoken by the educated and cultivated speakers, often develops in a haphazard way, and allows considerable variation in usage. John Locke and his followers, the chief proponents of this revolutionary concept, recognized language in terms of growth and change. Herein was sown the seed for the scientific study of language as an analysis of the facts of usage, and a determination of their history and causes.

In general, this concept made no serious inroads into the writings of the grammarians and rhetoricians of the eighteenth century. On the contrary, it was considered distasteful to a class suddenly arisen to power, a class that willingly accepted a strict social standard of pronunciation.

III

As in other forms of human endeavor, progress in language consists in a constant struggle between existing patterns and the pressures of change. Thus it was that, in the late eighteenth century, usage began to be regarded as a determinant of standard pronunciation, and the concept of "correctness" and "rules," as established earlier in that century, began to give way. Noah Webster was one of the first to protest against the arbitrary regulation of language and to recognize that current usage must be taken into account in any attempt to set a standard of speech. In his early writings, he indicated two bases of a pronunciation standard, ". . . universal undisputed practice, and the principles of analogy."[2] "Universal practice," he added, "is generally, perhaps always, a rule of propriety, and in disputed points, where people differ in opinion and practice, analogy should always decide the controversy." Webster realized that a language not based on general custom would prove incompatible with the concepts of the new world. His attitude on "correctness" has been considered as anticipating by nearly half a century the view now given official sanction by the National Council of Teachers of English.[3]

Although Webster's attitude towards usage became strongly prescriptive as he gained in reputation, he is nevertheless the earliest spokesman in this country for the descriptive approach to language. The same concept found further support in the writings of William Russell, editor of the *American Journal of Education* from 1828 to 1830. Like Webster, he looked for the basis of a pronunciation standard in the custom of speakers from the educated and intellectual classes of society. His approach is stated in his school textbook, *Lessons in Enunciation*. The influence of the previous century is apparent in his thinking, however, for he still believed that language could be fixed and regulated towards a set form. But he understood ". . . the necessity that individuals conform in their habits of speech to the rules prescribed by general usage,—or more properly speaking to the custom of the educated and intellectual classes of society, which is by courtesy, generally recognized as the law of pronunciation."[4]

[2] Noah Webster, *Dissertations on the English Language, with Notes, Historical and Critical* (Boston, 1789), p. 28.

[3] Harry R. Warfel, *Noah Webster—Schoolmaster to America* (New York, 1936), p. 65.

[4] *Lessons in Enunciation* (Boston, 1830) Preface.

Even stronger support for usage as a criterion came from James Fenimore Cooper. His conclusions on this subject are contained in letters to his friends in Europe. The letters were written as a defense of his countrymen against those on the continent who considered the average American a boor, both linguistically and otherwise. Noting that language purists exist among the higher and better educated classes of England as well as the United States, he contended that ". . . innovations have been made, are made, and will be made in both countries; but as two nations now sit in judgment on them, I think that when words once fairly get into use, their triumph affords a sufficient evidence of merit to entitle them to patronage."[5]

IV

In contrast to these few attempts to recognize usage as a criterion, the prescriptive doctrine of correctness found great support among authors and educators of the nineteenth century. Although one of the first as we have seen to recognize a descriptive approach towards language, Webster had little understanding of the fact that language normally undergoes constant change. In the *Dissertations* that I quoted above, he called for an immutable standard of language to be set and followed.[6] His stress on analogy as an arbiter of disputed pronunciations and his desire to consider certain usages as improprieties if they differed from former usages, are indicative of his strongly prescriptive approach. Although he later modified the concept of a fixed standard of pronunciation, and even admitted its impossibility, his conservative and prescriptive attitude towards language grew steadily stronger throughout the period of his greatest productivity as the first American authority on language.

Throughout the nineteenth century, criticisms were constantly made of the schools for avoiding "proper" pronunciation instruction in the elementary grades. The New Hampshire State Legislature, concerned over the problem of "correctness," passed an act in 1808 to provide for the teaching of ". . . the various sounds and powers of the letters in the English language." *The Common School Journal*, in each of its various issues after its founding in 1839, published a large list of words that it considered mispronounced. It introduced these lists with this admonition: "We hope those teachers of our Common Schools, who are not ambitious of the honor of being considered graduates of Downingsville College, will see the importance of correcting the subjoined list of errors."[7] The editors noted that the teachers reacted to language as though "freedom of pronunciation" had become one of the constitutional freedoms of speech. The following is a typical protest against teachers for not teaching correct pronunciation:

> Had our Common Schools been what they might and should have been every native citizen amongst us would have acquired the true pronunciation of his mother tongue. All might not have mastered every knotty point in grammar, but all would have caught the true

[5] James Fenimore Cooper, *The Travelling Bachelor; or Notions of the Americans*, rev. ed. (New York, 1856), p. 174.

[6] Pages 28 and 94.

[7] *The Common School Journal*, I (1839), 203. Downingsville College was so named after a series of humorous letters supposedly written by Major Jack Downing of the Downingsville Militia, Second Brigade, New York. The letters contained innumerable American "mispronunciations" and were widely read. In reality, these letters were written by Seba Smith, one of the first of the lowly humorists to appear after the war of 1812. Smith's *Letters of Major Jack Downing* first appeared in 1830 and were widely imitated. Some of these letters brought much amusement to British readers when reprinted in *The Quarterly Review*, LIII (April, 1835), 396-405.

sounds of words by imitation, and being confirmed in their observance by early habit, correct speaking would be as natural as breathing.[8]

The influence of John Walker's prescriptions, as noted in his *Critical Pronouncing Dictionary and Expositor of the English Language* (London, 1791), was very strong in America during much of the nineteenth century. Even Webster's antipathy towards British speech and his desire to establish a distinctively American language did not prevent him from following Walker's prescriptions for pronunciation. The pronunciation entries in his dictionaries and spellers correspond very closely to Walker's. Hawes's speller, published in 1835, shows a similar influence; it bases its pronunciation almost completely on that presented by Walker. Hawes differs now and then from Walker, and he justifies this irreverence by saying that a speller in the United States must not disregard the usage of this country, nor should even Walker's authority be placed above true analogical pronunciation.[9] Alden's speller,[10] issued in various editions, shows similar British influence. Alden adopts Walker's pronunciation despite his recognition that it differs from the speech of the United States. His reason for this preference is stated thus in the Preface to the speller: "The English pronunciation is not only more uniform but more agreeable to the ear. . . ."

V

Nineteenth-century lexicography in the United States was dominated by Noah Webster and Joseph Worcester. Webster's works had the more extensive circulation, although Worcester's were distinctly popular. Worcester believed, as did Webster, that usage could not be overlooked in arriving at a linguistic standard. He accepted this belief despite a strong adherence to British patterns of orthography and pronunciation, and despite a rather conservative attitude towards language usage in general. Lesser lexicographers of the time, such as Coxe[11] and Allison,[12] based their works on those of the British orthoepists, and contributed little of their own to an analysis of the American language. In the introductions to their dictionaries, these authors subscribed to the principles of pronunciation as noted by Walker, and their dictionaries are practically nothing more than reprints of Walker's *Critical Pronouncing Dictionary*, with a few variations to show American usage. Their concept of usage as a criterion for pronunciation does not differ from that of Walker's. Sheldon's study amply illustrates Walker's attitude toward usage and propriety and shows that he unquestionably falls into the category of the prescriptive reformers of the eighteenth century—his two most important criteria for acceptable pronunciation being spelling and analogy.[13]

VI

Thus we may say that the dominant influence on pronunciation in America during the nineteenth century was prescriptive and that there were only a few attempts to recognize usage as a determining factor in acceptability. Au-

[8] "Pronunciation," *The Common School Journal*, I (1839), 168.

[9] Noyes P. Hawes, *The United States Spelling Book and English Orthoepist* (Boston, 1835), Preface.

[10] Abner Alden, *An Introduction to Spelling and Reading* (Boston, 1808).

[11] Richard S. Coxe, *A New Critical Pronouncing Dictionary of the English Language* (Burlington, New Jersey, 1813).

[12] Burgess Allison, *The American Standard of Orthography and Pronunciation* (Burlington, New Jersey, 1815).

[13] Esther K. Sheldon, "Walker's Influence on the Pronunciation of English," *PMLA*, LXII (March 1947), 130-146.

thors admonished the schools to establish and maintain acceptable pronunciation and to permit only "authorized orthoëpy" as determined by former usage, analogy, spelling, and British pronunciation as prescribed by Walker. The influence of the language purists was strong throughout the century. The student who lived at that time was not quite ready to subscribe to the belief that language, though it can be regulated, cannot be fixed forever, and that it changes with the changing conditions around it. He found it easier instead to follow the older doctrine of "correctness." Nevertheless, the descriptive approach, faintly begun during the eighteenth century, was continued to an extent during the nineteenth, and thus was kept alive to become the strong influence that it is today upon our thinking about language.

DEATH OF KEAN

We can scarcely realize that this dramatic meteor, which has so long dazzled all eyes, is at length extinguished for ever—"fallen like a bright exhalation in the evening." To the lovers of Shakespeare, he is a loss almost irreparable. Not that either his conceptions or his execution was faultless; but, assuredly, there were about him impulses of genius almost allied to inspiration, which produced effects not soon again to be witnessed. Even his errors were extraordinary, and so closely associated with redeeming beauties, that they were often confounded together. There are passages and scenes of Shakespeare in which no being ever did, or ever will, approach him; for, however admirable his competitors, their excellence will still be of a different kind. Who that heard him in Lear can ever forget the delivery of the curse, the invocation to the elements, and his bursts of madness? One passage is imprinted on our memory never to be erased. It occurs when, after his restitution and partial recovery, Cordelia presents herself before him, and asks, "How fares your majesty?"

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> Upon a wheel of fire, that mine own tears
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In noticing his demise, a London paper says—"The throbbing of the public heart has borne testimony upon many occasions to his command over the passions, which perhaps no man ever possessed in a more conspicuous degree than the great actor who is now no more. Poor Kean had his weaknesses and his errors, but a generous and kind nature formed the basis of his character, and palliated, if it did not compensate, for imperfections which he shared with less estimable men."

New-York Mirror, XI (July 13, 1833), 14.

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THE ROLE OF EMOTION IN AESTHETIC EXPERIENCE

Joseph Gerard Brennan

I

PURELY emotive theories of art are a little out of fashion in formal aesthetics today. But the belief that aesthetic experience is best defined in terms of expression of emotions is still popular. General interest in psychology in the last thirty years has stimulated a good deal of emphasis on the emotional-expressive aspects of aesthetic experience. This has been particularly true in the field of education, where drawing, painting, music, and dancing are frequently represented as devices for expressing somebody's "feelings." Here, for example, is an educator talking about a certain class where the teacher plays a recording of Liszt's *Hungarian Rhapsody No. 2* and encourages the children to "help it come out" by dancing:

> Some child will let her body drop a little. . . . Then the teacher can say "Dolores just started to do something very beautiful. When the music died down she started to let herself drop down with it. . . . Try it again, Dolores. Keep your center pulled high but let your knees and everything else soften. It is as if you were pouring yourself down. . . . Now she can pour herself up, pulling from the center. Keep that soft, poured feeling."[1]

Here is a more extreme example. In a recent lecture by a professor of art education to an audience of teachers and parents in New York, art for children was explained wholly in terms of a device for discharging emotion. In this finger-painting, said the professor, we can see the suppressed anger of the child successfully canalized, in that one the desire to achieve bigness, in the other the passionate longing to achieve integration with the group, and so on. All children, he warned, *must* express their emotions. The pleasantest and most socially useful way is art. Art for everybody. Every child an artist. "But," someone from the audience timidly asked, "what about *talented* children?" "Talent," snorted the professor, *"talent!* Why, that's just something that gets in the way."

There is nothing undesirable in encouraging children and adults to "express their emotions" in painting and music. On the contrary, such practice may be quite wholesome when not carried to excess, and probably has many excellent social benefits. Certainly "that soft poured feeling" is better than angry tensions in the classroom. The danger is that it is too easy to jump from the proposition "Art can be used to produce emotional responses in nearly everybody" to the conclusion "Art is simply an affair of relieving feelings." This second proposition is believed by all those who feel that our duty is not done in a picture gallery until, standing in front of a painting, we "emote." This belief has the status of an axiom in Hollywood, where films are made to represent the composer as a person suffering from intolerable emotional pressure—usually due to unrequited love of some beautiful blonde—which he relieves at the keyboard in a rapid and violent succession of masterpieces whose brilliance astounds the world.

Joseph Gerard Brennan is Associate Professor of Philosophy at Barnard College, Columbia University. He is the author of Thomas Mann's World *and* The Meaning of Philosophy.

[1] Natalie R. Cole, *The Arts in the Classroom* (New York, 1940), p. 92.

II

Few writers in the field of aesthetics deny that in the experience of art the emotions are involved in some way. Classic theory taught that in art the emotions are aroused in a special manner or put into some special condition. Aristotle, we know, held that when we view a tragic drama, the emotions of pity and fear are stimulated, but in such a manner that these feelings undergo a καθαρσις or purgation.[2] This puzzling doctrine has been construed in nearly a hundred different ways, the simplest being that a moderate amount of pleasurable excitement is good for mental health. Readers of James Joyce will recall Stephen Dedalus' *drosh* on Aristotle in this connection. In the aesthetic experience, says Stephen, the emotions are stirred, but in such a way that they are put into a state of what he calls *stasis* or arrest.[3] That is, the response proper to art is not *kinetic*; we are neither impelled toward the object (pornography attracts in this way) nor repelled by it (moralism in a work of art causes us to retreat as from a schoolmaster). Of course, Stephen Dedalus is as close here to Kant as he is to Aristotle. For it was the German philosopher who said that emotion stimulated in aesthetic experience is pleasure, but *disinterested* pleasure (*interesselos Wohlgefallen*).[4] The delight excited in us by an aesthetic object, Kant believed, is such that we treat the object as an autonomous thing, as an end-in-itself, rather than as a means or instrument. On this theme of disengagement of aesthetic attitudes from ordinary practical concerns every possible change has been rung by aestheticians from Schopenhauer to Maritain.

Of senior contemporaries, I. A. Richards is one of the ablest representatives of the emotive theory.[5] Like Stephen Dedalus and the classic aestheticians, Richards holds that in art the feelings are aroused, but that this excitement is of a special nature. According to Richards, the feelings awakened in aesthetic experience are put into a state of balance, harmony, equilibrium. He calls this special condition *"Synesthesis,"* and supports it by appeal to the ancient doctrine of Confucius as set forth in the *Chung Yung:*

> When anger, sorrow, joy, pleasure are in being but not manifested, the mind may be said to be in a state of Equilibrium; when the feelings are stirred and co-operate in due degree the mind may be said to be in a state of Harmony. Equilibrium is the great principle. If both Equilibrium and Harmony exist, everything will occupy its proper place and all things will be nourished and flourish.[6]

The ordinary man suppresses nine-tenths of his impulses, Richards tells us, because he is incapable of managing them without confusion; the most valuable effects of poetry, on the other hand, are to be described in terms of the resolution and balancing of impulses.[7]

Of course, the doctrine of the aesthetic state as one of balanced impulses is classic. More characteristic of the nineteen-thirties is Richard's explanation of poetry by means of the familiar positivist distinction between "factual statements" and "pseudo-statements." The scientific man makes statements. The poet composes his feelings. Poetic expressions are not statements of fact, although they may have the appearance of such statements. Taken as sentences which purport to say something about the world, emotive utterances are but pseudo-state-

[2] Aristotle, *Poetics*, 1449b28.

[3] James Joyce, *Portrait of the Artist as a Young Man* (New York, 1928), p. 240.

[4] Immanuel Kant, *Critique of Judgment*, trans. J. H. Bernard (New York, 1951), p. 45.

[5] See also C. J. Ducasse, *The Philosophy of Art* (New York, 1929).

[6] I. A. Richards, C. K. Ogden, and J. Wood, *The Foundations of Aesthetics* (New York, 1929), p. 14.

[7] I. A. Richards, *Principles of Literary Criticism* (New York, 1926), p. 113.

ments. Poetic expressions have no claim to *truth*—for truth and falsity, properly so called, are properties of scientific or factual statements, and of no other kind. Truth in the strict sense is "ultimately a matter of verification as this is understood in the laboratory." To emotive utterances, including those which constitute poetry, "truth" is applicable only in the Pickwickian sense of "acceptability by some attitude."[8] All this, of course, is orthodox positivism, as a glance at Rudolf Carnap's "oh-oh" theory of aesthetics will reveal:

> Many linguistic utterances are analogous to laughing in that they have only an expressive function, no representative function. Examples of this are cries like "Oh, oh" or, on a higher level, lyrical verses. The aim of the lyrical poem in which the words "sunshine" and "clouds" appear is not to inform us of certain meteorological facts, but to express certain feelings of the poet and to excite similar feelings in us. A lyrical poem has no assertional sense, no theoretical sense, it does not contain knowledge.[9]

The doctrine that art and aesthetic experience can best be described in terms of the expression of somebody's feelings has been subject to so many expert attacks in recent years that today this teaching is a little *démodé*. Moreover, the radical distinction between "factual" and "emotive" utterances which undergirds the whole logical empiricist thesis has been widely challenged as a dogma of positivism with nothing to support it except the undeniable air of authority with which in the past it has been uttered. For two decades until his death in 1947, Alfred North Whitehead had chipped steadily away at positivist totems, insisting that the world is such a complicated business that scientific statements can at best describe with some degree of adequacy only one side of it, and that poets, together with moralists, politicians, physicists, and saints are all quite eligible to contribute to the complex task of describing the nature of things. Of course, Whitehead was smilingly dismissed by the positivists as a "metaphysician." But in recent years a number of technical difficulties have been raised in analytic, non-metaphysical philosophy by this hard-ridden distinction between "factual statements" and "pseudo-statements." Indeed, the entire verification theory of meaning to which this distinction is fundamentally related is no longer put forward by the majority of technical philosophers without massive qualification. Contemporary logicians have discovered similar technical difficulties in connection with the analogous distinction between formal (analytic) and factual (synthetic) propositions—a dichotomy fundamental in the tradition of positivism since Hume.[10]

III

Susanne Langer, whose recent book *Feeling and Form* treats of art and the aesthetic experience in terms of the basic category of *symbol*, is herself a product of years of training in formal logic. A pupil of the German philosopher Cassirer, whose *Philosophy of Symbolic Form* she regards as something in the way of a new dispensation, Mrs. Langer has constructed a "philosophy in a new key" in which she uses the *symbol* as an integrating concept to bridge such different areas of human thought and activity as logic, language, art, and religion. In *Feeling and Form*, as well as in her earlier book, *Philosophy in a New Key*, Mrs. Langer rejects any attempt to make art simply an affair of expressed emotion. If art is no more than expression of feelings, then there is no distinction between good and bad

[8] I. A. Richards, *Science and Poetry*, rev. ed. (London, 1935), p. 61.

[9] Rudolf Carnap, *Philosophy and Logical Syntax* (London, 1935), p. 28.

[10] See W. V. Quine's essay, "Two Dogmas of Empiricism," in his *From a Logical Point of View* (Cambridge, Mass., 1953).

art. If self-expression is the end of art, then only the artist himself can judge the value of his products. If his sole purpose is to produce emotional excitement, the artist should study his audience and let his psychological findings guide his work, as advertising agents do. For I. A. Richards and the behavioristic conviction that if we knew more about the nervous system we would know more about aesthetics, Mrs. Langer has a big fat club with a spike in it:

> Absurd pretension . . . empty hypothesis . . . an article of innocent pseudo-scientific faith. . . . The psychological approach, dictated by the general empiricist trend in philosophy, has not brought us within range of any genuine problems of art. So, instead of studying . . . our nervous responses, we might do better to look upon the art object as something in its own right, with properties independent of our prepared reactions—properties which command our reactions and make art the autonomous and essential factor it is in every human culture.[11]

That feelings play an important role in aesthetic experience Mrs. Langer does not deny. What she does object to in symptomatic theories of art is their failure to do justice to the *cognitive* ingredient in aesthetic experience. According to Mrs. Langer, form in art is inseparable from feeling; symbol is at one with emotion. Art, like science, aims primarily at being understood:

> What art expresses, is not actual feeling, but ideas of feeling, just as language does not express actual things and events, but ideas about them. . . . Not feelings, but knowledge about feelings. . . . Art is the creation of form symbolic of human feeling.[12]

The aesthetic experience cannot be defined in subjective terms of self-expression or success in eliciting symptoms. But, Mrs. Langer believes, feeling is present in all art *objectively;* emotion is *part* of the art work as it stands independent of its maker:

> The relation of art to feeling is evidently something subtler than sheer catharsis or incitement. In fact the most expert critics tend to discount both these subjective elements, and treat the emotive aspects of a work of art as something *integral* to it, something as objective as the physical form, color, sound pattern or verbal text itself.[13]

The idea of an objective emotion, a feeling having an existence independent of us, like color in a painting or a shape of a statue, may seem odd and even self-contradictory. Yet Mrs. Langer has strong support here from analysts like D. W. Prall and Kurt Koffka. According to Prall, only a naive realist would defend a theory of perception which cuts off with a hatchet the human perceiver from the perceived world. The world of our experience is the product of the interaction of nature and ourselves. Hence the colors and shapes of things, their extensions and mobilities, have no absolute qualititative objectivity. Neither are they mere psychic entities as eighteenth-century British empiricism might suggest. Such qualities as we perceive the world to have possess a relative, but none the less real, objectivity. But if, when we look at a picture, the objectivity of its shapes and colors is granted by us, there is no reason to deny to the picture an objective emotional ingredient. In Prall's words:

> As our response is integral to the process conditioning the world's appearance in all of its aspects, so the emotionally conditioned or conditioning aspects of our response condition its emotional character. Hence its emotional character, its *feeling*, that is, the way it feels to us, is no less genuinely "objective" than its colors or its sounds, its shapes, its hardness, its presented spread and size; hence also no less objective than those units of measurement and those structural relations to which we confine our attention in the natural sciences and their symbolic formulations.[14]

[11] Susanne K. Langer, *Feeling and Form* (New York, 1953), pp. 38-39.

[12] *Ibid.*, p. 21.

[13] *Ibid.*, p. 18.

[14] D. W. Prall, *Aesthetic Analysis* (New York, 1936), p. 143. See also Kurt Koffka, "Problems in the Psychology of Art," in *Art: A Bryn Mawr Symposium* (Bryn Mawr, 1940).

Mrs. Langer's theory of art as symbol is a valuable corrective to psychologistic and exclusively emotive theories of art. Her emphasis on the cognitive or "semantic" side of aesthetic experience is important at a time when clever people still feel compelled to rush to the irrational to justify their doctrines. And, of course, her erudition is enormous. There is a difficulty, however, in the presentation of her basic doctrine. Mrs. Langer never seems to make wholly clear exactly *what* it is that art symbolizes. Very frequently—as in some of her statements cited above—she talks as if in art the *emotions* are symbolized. Does she hold, then, that music is "the language of the emotions"? No, because she says that the symbols of music, unlike words, have no fixed associations. But if art symbols have no fixed associations, that is to say, no stable objects or referents, what *do* they stand for? Some critics feel that Mrs. Langer has not satisfactorily resolved this problem.[15]

IV

In his recent and very useful anthology of aesthetic writings, Eliseo Vivas states that aesthetic experience need have nothing to do with emotion at all.[16] Emotion, says Mr. Vivas, is an accidental consequence of aesthetic apprehension. To support his claim, he cites T. S. Eliot's dictum that "the end of the enjoyment of poetry is a pure contemplation from which all the accidents of personal emotion are removed."[17] He refers also to evidence gathered by Vernon Lee from a number of musicians who testified to the non-emotional character of their appreciation of music. How then does Vivas define an aesthetic experience? "An aesthetic experience," he tells us, "is an experience of rapt attention which involves the intransitive apprehension of an object's immanent meanings in their full presentational immediacy."[18] Now "rapt attention," says Vivas, excludes self-consciousness, and emotion cannot be present without self-consciousness. Hence, he concludes, the aesthetic experience cannot have emotion, except *per accidens*. But it would seem, if this is so, that the aesthetic experience must be so difficult of achievement as to border (for ordinary mortals) on the impossible. As Prall points out, just as no experience can be totally anaesthetic, so no experience is totally aesthetic. Even at a concert of our favorite music, we still have some attention left for the comfort of our body, some vague sense of the direction of the exits.[19] Moreover, does not Vivas' phrase "rapt attention" suggest the memory of the delighted faces of children watching a show—surely an affair highly charged with emotion, though not with self-consciousness.

By the terms "intransitive apprehension" and "immanent meaning," Vivas calls our attention to the autonomous non-instrumental character of art. A work of art does not step outside its own frame, nor derive its value from the way it happens to affect our prepared responses. Certainly one can agree with Vivas that there is an enormous amount of emotional irrelevance in aesthetic experience as it occurs empirically. So many appreciative responses to art seem tied to the strangest assumptions and beliefs quite outside the frame of the picture. A case in point, not cited by Vivas, is that of a charming lady who

[15] See John Hospers, *Meaning and Truth in the Arts* (Chapel Hill, N. C., 1946), pp. 59-61.

[16] Eliseo Vivas, "A Definition of Esthetic Experience," in *The Problems of Aesthetics*, ed. E. Vivas and M. Krieger (New York, 1953), p. 406.

[17] T. S. Eliot, *The Sacred Wood* (New York, 1930), p. 15.

[18] E. Vivas, *op. cit.*, p. 408. See also the same author's essay, "The Aesthetic Transaction," in *Naturalism and the Human Spirit*, ed. Y. Krikorian (New York, 1944).

[19] D. W. Prall, *op. cit.*, pp. 7, 8.

went into ecstasies every time she listened to Debussy's "Afternoon of a Faun" until one day, on seeing the title in print, she discovered that the faun referred to was not a soft little deer with white spots, but a shaggy leering satyr, and was thereafter unable ever to enjoy the piece again. Such emotional behavior is, as Vivas suggests, interesting but irrelevant. But, on the other hand, to define aesthetic experience as pure contemplation from which all accidents of personal emotion are removed does seem excessively puritanical—as if there were something about emotion which was not quite nice. Moreover, undue stress on the autonomous or "end-in-itself" character of a work of art opens the way to certain obvious difficulties to which all theories of art and the artist as "disinterested" are subject. (How "disinterested," asks Nietzsche, was Pygmalion?).

But Vivas does not push the definition of aesthetic experience all the way to those cerebral heights where unheard melodies are best. "If we distinguish," he says, "between emotion and feeling, it will readily be seen that it is the feeling that gives the glow to the experience and not the emotion."[20] To some this distinction between emotion and feeling may seem like pushing the cat out the front door while permitting her re-entry through the kitchen window—that is to say, a semantic device to escape from an emotive theory of art by calling emotions "feelings." But we may hold the distinction as valid if by "feeling" we mean an awareness in which a cognitive ingredient is present, and by "emotion" something closer to the order of symptomatic responses. This differentiation between "feeling" and "emotion" is perfectly acceptable, provided that it is supported by some attempt to clarify what is after all a very difficult, though important, distinction.

V

Just what does it mean to speak of the cognitive aspects of "feeling" as opposed to the symptomatic character of an "emotion"? To borrow an example from Rudolf Arnheim, consider the experience of fear—fear of a tiger, perhaps. Now the somatic or "emotional" side of fear has a static, even a paralyzing effect. But the cognitive or "feeling" aspect of fear is marked by conscious awareness. This awareness has a cognitive ingredient which results not in paralysis but in practical action. That is, fear leads us to take account of the tiger in such a way that a meeting with him is successfully avoided. But perhaps this illustrates no more than a distinction of experimental psychology. An older, subtler exposition of the same distinction is contained in Bergson's doctrine of knowledge through love. There are two kinds of knowledge, says the French philosopher: the indirect, conceptual, abstract way of intellect; and the direct, immediate, concrete way of intuition. The way of intellect is best exemplified in science, whose function it is to understand and to control the material world. The way of intuition is found in the union of knowledge and love. Intuition is the way of knowing *par excellence* not only of lovers after the flesh, but also of artists, saints, and mystics. Through science, we *know about* the object—that is, we move all around it and grasp its nature through its external relations. But through love we *know* the object by entering into it, becoming at one with it.[21] To be sure, the medievals had made Bergson's distinction before him. To them, love was not the same as logic; yet they took it as a way of knowledge actually superior to the discursive way of

[20] E. Vivas, *op. cit.*, p. 409.

[21] H. Bergson, *Introduction to Metaphysics*, trans. T. E. Hulme (New York, 1936), p. 1.

dialectic. A man who loves the good, said Aquinas, has *connatural* knowledge of the good, because he *is* good; thus he knows more about the end and goal of moral philosophy than a man who is a professor of ethics and nothing else.[22] But it was Bergson, not Aquinas, who made explicit the doctrine of the inseparability of feeling and cognition in the work of the artist and in the love we have for that work.

Aesthetic experience cannot be defined in terms of emotional discharge. For, as Susanne Langer points out, such a definition will never explain the distinction between good and bad art. There is an indispensable cognitive element in aesthetic experience; art seeks to be intelligible. Yet the work of art is most surely reached by something closer to feeling than to discursive knowledge. This feeling, however, is itself a kind of cognition. Perhaps that is what the poet Rilke meant in saying: "Works of art are of an infinite loneliness and with nothing to be so little reached as criticism. Only love can grasp and fairly judge them."

[22] See J. Maritain's essay, "Knowledge through Connaturality," *Proceedings of the American Metaphysical Society* (New York, 1950).

AN ORIGINAL POEM BY JOHN QUINCY ADAMS

To fill thy page, beloved maid,
Before me Fancy's visions flit,
Three damsels offer me their aid,
Affection—Vanity—and Wit.

Perplexed like Paris, lo—I stand;
Which to prefer, and which refuse—
Now dread the task from mortal hand,
Between three goddesses to choose!

First Wit—a damsel pert and sly,
On both her rivals casts a leer,
And beckoning with coquettish eye
Proffers her pen for gibe or jeer.

Seduced by her enchanting smile
I took her pen in sportive play—
The gipsy laughs at me the while,
And tittering, snatches it away.

Next, Vanity assails my ear—
With simpering whisper soft and slow—
"Take but my pen—the verse shall flow,"
She seems to say—so sweet so clear,

That all who read will straight exclaim,
"How great a bard is lost to hope.
And buried beneath vulgar fame,
At least an Ovid or a Pope!"

Deceivers! Vanity and Wit
No more your painted faces show!
Fame, Folly, Falsehood you may fit;
The verse on this page must be true.

If words, dear Ellen, could express,
The wishes in this heart that glow,
How they would burn your life to bless,
Affection's pen alone can show!

New-York Mirror, XIV (January 7, 1837), 219.

SPEECH INSTRUCTION IN AUSTRALIA

A. L. McLeod

THE Australian educational and social systems are largely fashioned on their English or Scottish ancestors. This is no less true of Speech education than of general education. British philosophy and practice have necessarily influenced the Dominions more than they have America or the Continent; and this might well be the explanation of Australia's relative backwardness in the field of Speech. Although isolated Britons have crusaded in the cause of establishing Speech upon an equal footing with other recent academic disciplines, they have, from tangible or visible results obtained, been somewhat unsuccessful.

In the very first issue of *English*, the magazine of the English Association, Professor A. Lloyd James asked whether, with the contemporary emphasis on the written word, it was not a matter for concern that we had overlooked the claims and need for Speech as a separate academic department of knowledge and research. He concluded, after several pages of consideration of the position as it then was, in these words:

> Until we recognise Speech as a fit and worthy subject; until we provide in our schools, colleges and universities, sound instruction in those departments of linguistic knowledge that have to do with the spoken word . . . until we build up a tradition in Speech education . . . we shall, in one respect at least, fail to contribute to the ideal now held before us—an enlightened democracy capable of expressing itself freely in speech.

While, with the introduction of diploma courses at the University of London in Dramatic Art and Phonetics, there has been some attempt in England to meet the demands of the age in at least the academic field, there has been less in the Antipodes. British educational policy since the 1945 Act has stressed the importance of Speech; and, as in the United States, there have been appointed directors of speech and supervisors of speech improvement. Tasmania is the only Australian state with a Director of Speech in its Education Department, but the other five states are reported to be considering similar appointments. It is interesting, then, to survey the media of Speech instruction in Australia to show what is being attempted, to describe how and by whom the attempts are being made, and to indicate where gaps in the system occur and what can be done to overcome them. An outline of the situation in New South Wales, the most populous and most educationally advanced of the six Commonwealth states, will suggest what applies *mutatis mutandis* in the others.

A new curriculum for primary schools, published by the New South Wales Education Department in 1952, stresses the importance of oral communication and the necessity to stimulate uninhibited expression and to provide adequate and varying speech activities, including drama, discussion, and debate, at as early an age as they can profitably be employed. In no state is Speech officially recognized by either Education Department or university as a separate subject of study, and thus it is programmed and taught as a part of the English course.

For the six grades of primary school the new curriculum requires teachers to

A. L. McLeod (M.A., University of Sydney, 1952) has served as Lecturer in English and Speech at Wagga Wagga Teachers' College, New South Wales, and is pursuing graduate work in Speech at The Pennsylvania State University.

devote the following times, in minutes per week, to Speech training and drama:

Grade:	I	II	III	IV	V	VI
Time:	80	80	30	30	30	30

This time allocation is distinct from allocations for reading, that is, for poetry and language expression, which, in American and Canadian practice, commonly form an integral part of the Speech program in oral interpretation.

Out of a total allocation of between 560 minutes in Grade I to 480 in Grade VI for English, the time set aside for Speech is impossibly inadequate, if Speech is to be considered at this stage as distinct from English. But when supplemented by from 180 to 150 minutes allocated for reading and by from 50 to 60 minutes a week for poetry (in which two courses a considerable amount of verse speaking and dramatic reading is given), the total time available for activities within the realm of Speech is regarded as sufficient.

The curriculum demands, however, that the class teacher should instruct in ear training, management of the voice (enunciation and delivery), oral reading, expression involving memorization, dramatization and puppetry, and expression and discussion involving arrangement of ideas.

Such a program of Speech education is in accord with current practice and principles in overseas countries but is apt not to be fully realized for two reasons: first, because of limitations of time; and second, through the inability of teachers to do work in which they have been inadequately trained themselves.

Most Australian primary school teachers are trained in government teachers' colleges for two years after having completed a five-year high school course of general education. The teachers' college course is both vocational and cultural in content. During their college years, students are given, as a rule, one hour's instruction per week in Speech (in the form of a lecture), so that they become teachers with about seventy hours of instruction (or of instruction and a little practical experience) in the subject.

The inadequacy of this time will be seen most easily when it is remembered that the American college freshman enrolled in a beginning course in public speaking or speech fundamentals has about fifty-four class hours devoted mostly to group or individual practice. Where the aim is to teach prospective teachers how to become audible, intelligent, intelligible, and pleasant speakers, and how to instruct their classes in oral interpretation, public speaking, drama, and perhaps elementary general semantics, then provision must be made in Australia for two or three times the present instructional time in Speech, if the standards achieved by United States elementary education majors are to be accepted as minimum qualifications.

Teachers in the New South Wales secondary schools (high, junior high, agricultural, technical, or home science high) are required to have taken a technical college diploma or university degree prior to taking the one-year Diploma-in-Education course at the Sydney Teachers' College. Only during the diploma year is Speech scheduled. The universities give no place to Speech in their English courses (the only compulsory courses for Arts undergraduates), and besides, the Scottish "lecture" system of university instruction with as many as 500 students in the one class would preclude practical speech work on the American pattern.

In 1953 the University of Sydney's Department of Anthropology commenced a course in Linguistics which can be elected by students who have passed the prerequisite course in either

Psychology or Philosophy. The lecture course in English Language makes mention of semantics, but no great excursion into the field is undertaken, and no mention is made of Morris, Korzybski, or Chase, for example. Jespersen, Walpole, and Ogden and Richards are those principally considered.

The result, then, is that the high school teacher is less prepared for his onerous task of Speech instruction than the primary school teacher. When Speech is provided for graduate trainees in their diploma year, it is usually taught by a lecturer on the English staff whose interests lie primarily in English, and whose training has seldom been in Speech, though a number have, of recent years, been graduate students in English and American university Speech departments.

The fact that high schools themselves present excellent debating teams for the numerous competitions, and have a few competent public speakers and high standards of production for plays on special occasions, is the result of tireless effort on the part of interested teachers, most of whom appear to belong to English staffs. In general, however, Australian schoolrooms display a serious lack of ability on the part of the children to listen attentively to others, to debate intelligently, to discuss methodically, and to speak clearly and audibly.

These deficiencies can be charged to a system which makes Speech instruction the specific responsibility of no one by making it the responsibility of all teachers, many of whom have had no special training in it themselves. There is a very strong case for the appointment of trained specialist teachers in Speech as there are already specialist teachers of Manual Arts, Music, Art, Physical Education, and so on. An alternative is possible: that of giving English teachers additional training in Speech at the teachers' colleges (since the universities seem reluctant to introduce Speech at this juncture) and of programming a special course of instruction in the subject. This alternative is by far the easiest scheme to accomplish, since government or departmental policy can be put into effect immediately in the teachers' colleges, whereas the universities are independent of governmental or other direction. The University of Melbourne, as an isolated example of the development of Speech, has within the last ten years provided a full Department of Dramatic Studies and awarded a diploma after two years' full-time study of theatre. Possibly this university will be the first one in Australia to inaugurate a Department of Speech.

General instruction in Speech outside the schools and colleges is provided throughout Australia by the Australian Music Examinations Board, an organization administered by the university departments of music in all states except New South Wales, where the State Conservatorium of Music (an institution with no affiliations to the University of Sydney Department of Music) is the participating body.

The Examinations Board awards grade certificates for children who prove satisfactory in examinations in oral interpretation of literature and recitation, and licentiates and associateships in the art of speech at the adult level. These awards are not recognized by any tertiary institutions and are designed primarily to encourage general interest in the fields of phonetics, literary knowledge, oral interpretation, and elementary speech improvement.

While these parts of the work could profitably be undertaken by teacher trainees if offered within the teachers' colleges, and could be of advantage to the education system generally, a criticism of the Examinations Board's pres-

ent Speech program would be that it is too much of an attempt to perpetuate the now discredited elocutionary movement of the early part of the present century.

Speech correction and therapy are of relatively recent origin as a vocation in Australia. In 1931 Miss Elinor Wray established the first Australian speech clinic at the Royal Alexandra Hospital for Children at Camperdown, Sydney, after having returned from a course of training in London. In 1936 the New South Wales Hospitals Commission established a speech therapy training course at the Alexandra Hospital, and a second training school was established in Victoria in 1945, under the direction of Miss Margaret Badcock, a Fellow of the London College of Speech Therapists.

In 1948 the Australian College of Speech Therapists was established as a qualifying and examining body, and with the assistance of university lecturers and professors has already received official recognition from the Commonwealth government so that its three-year course of training is acceptable for the award of Commonwealth scholarships.

While it is not necessary to matriculate for admission to training as a speech therapist, a medical certificate of health, a certificate of general education, and attainment of the eighteenth year are basic requirements. Should matriculation be introduced as a requirement, the diploma in Speech Therapy might well become a university award as now are those in Physiotherapy and Social Studies. Subjects of instruction for the diploma are Speech Pathology and Therapeutics, Speech Science (called "Physics of Sound"), Psychology, Neurology, Pediatrics, Anatomy, Physiology, Biology, Clinical Work, and Phonetics.

Already speech therapists trained in Australia are practicing in Australian rehabilitation centers, hospitals, and school medical services. In this latter respect, however, only a token acknowledgment of the valuable work that can be done by trained personnel has so far been made. The New South Wales Education Department's one therapist, located in Sydney, made over 2000 individual "treatments" last year. But at least half of the state's speech defectives (i.e., those who live outside Sydney) have, at present, no chance of diagnosis or treatment within the state system of education. Speech rehabilitation will have to be provided for by the establishment of clinics in association with the country teachers' colleges or the recently defined Areas. In either case, speech therapists and lecturers in Speech would be able to supplement each other's work and provide, between them, excellent instruction in all branches of the subject.

Drama is adequately provided by schools, teachers' colleges, evening colleges, the universities, and the innumerable local clubs and societies. Generally, the standards are high and production commendable. There have been some very polished productions by the university dramatic societies in the national festivals held annually since 1945. The entry of teachers' colleges into the festivals would add to their interest. Private drama schools are an important ancillary to these other means of training people in theatre techniques and in radio work. It is felt, however, that the appointment of directors of drama in most of the state Education Departments in recent years has greatly assisted teachers in production and in instruction in acting. Summer schools in the teachers' colleges are also making instruction in drama more easily obtainable.

While one might well be satisfied with what is being done in Speech training in the primary schools, though under serious disadvantages, and in the train-

ing of professional speech therapists, one must recognize that until Speech becomes a full and distinct university or teachers' college department, adequately staffed and financed, research into Australian oratory, and a scientific study of the Australian accent by means of photophonometers and other modern equipment, must be shelved indefinitely. The loss to the country from inaction is inestimable. At present there is no collection of Australian eloquence, and though the present writer hopes to supply this need in the near future, there is a serious lack of appreciation in this country for the speech of quality and significance. Rhetorical theory has never been taught, and there is bound to be a long struggle to establish it in the halls of learning where it traditionally and rightly deserves to be.

The future of Speech in Australia depends on the co-ordination of existing facilities and teachers and their general extension in the service of the community. Then will the educational and cultural significance of the subject be recognized and rewarded.

MR. CUSHING'S LECTURE

The introductory lecture before the Mercantile Library Association, by the Hon. Caleb Cushing, of Massachusetts, has been spoken of in terms of high commendation. We have an exalted opinion of this gentleman's talents, and we are well aware of his great and varied accomplishments: but we have too good an opinion of him to lavish unqualified praise on all his literary performances, without distinction. The subject of his lecture on this occasion was the great commercial enterprise of Columbus in the discovery of America; and though he managed it with more ability than any inferior man could have done with greater exertion, we are not prepared to subscribe to the opinion of the daily press, that it was a masterly performance. It is true that Mr. Cushing apologized for the didactick style of the composition; and well he might have done so; for we venture to say that nine-tenths of it had been written for a very different purpose than publick delivery. It contained, nevertheless, some striking and original positions and a few brilliant passages, which in the hands of a more practised speaker, would have well nigh unroofed Clinton Hall. Mr. Cushing has the energy of temperament rather than of genius. He does not speak home to the heart. He cannot electrify an audience. His manner is a non-conductor. If he had a better school of oratory than the house of representatives, (the very worst imaginable, next to Harvard University,) there would be some chance of his improvement in this respect. Mr. Cushing possesses very great talents, and would shine in the cabinet.

New-York Mirror, XIV (December 17, 1836), 199.

THE FORUM

THE NATIONAL DEBATE TOPIC: A DEFENSE

As we understand it from reports in the press, certain colleges are refusing to allow their undergraduate debaters to speak on the affirmative side of this year's national debate topic, the diplomatic recognition of Communist China by the United States. Although the reasons behind this refusal have not been publicly announced and supported, it is evident that they stem not only from our sense of national frustration in having been unable in the postwar period to prevent the conquest of China by the Chinese Communists, but also from our justifiable anger at the intervention of the Chinese Communists in support of the North Korean aggression. All Americans, to be sure, feel profoundly unhappy that China went Communist, as Americans always feel unhappy when any nation is afflicted with the scourge of dictatorship. So likewise do all Americans feel morally indignant that the Chinese Communists crossed the Yalu in November of 1950 to bolster up the sagging fortunes of the North Korean aggressors and to deal blatant defiance and temporary defeat to the armies of the United Nations. But the issue presented by the refusal of certain colleges to debate on the affirmative side of this year's national debate topic is not whether we as a nation are justified in being unhappy or in being morally indignant at these occurrences. The issue is whether we as a nation should or should not discuss our present and future policy in Asia, and particularly our policy towards the claims of Red China to diplomatic recognition by the United States. On this issue there can be only one reasonable verdict—that America should feel free to discuss all aspects of the question. America should feel free to discuss that question everywhere: in her living rooms, in her clubs, in her pulpits, in her political campaigns. In particular, she should feel free to allow that question to be discussed in her colleges.

The American way is the way of free, fearless, and honest discussion. No American ever fled from a debate about his own convictions or ever admitted that his own convictions were too fragile to be subjected to an examination by a friendly or a hostile opponent. By a direct clash of opinion in a court of law between opposing parties, America settles questions of legal guilt or innocence. Would America want to prohibit her attorneys from defending in court a man universally believed by the public to be guilty of the crime alleged against him? If she did, she would turn her back upon her whole legal system. By a direct clash of opinion between opposing political parties in an election campaign, America chooses her leaders and decides upon the outline of the national policy she will follow. Would America want to prohibit her election candidates from advocating some measure that a majority thought to be wrong? If she did, she would turn her back upon her whole political system—the system that allowed William Lloyd Garrison to agitate against slavery when wellborn people in the North as well as in the South were bitterly opposed to antislavery sentiments. America believes that the public advocacy of

unpopular causes will bring to light whatever of truth may be in them, or whatever of falsehood and pretense they may be trying to conceal. This belief is a fundamental tenet of Americanism.

Why, then, do we prevent our young people in college from advocating in open debate the recognition of Red China by the United States? Do we fear that those young people will get their elders to accept this proposal? Well, the older people should remember that they are being protected by other young Americans who in the same debate are arguing against Red China. Thus the elders should not allow themselves to become panic-stricken. They are being protected at the same moment as they are being put in jeopardy. And their protection is good when it has the evidence behind it. Or do we fear that our young college people will become Communists if they are asked to set forth the case for the recognition of Red China by the United States? I believe we all know our young college people too well to think such nonsense of them. We trust them to be honest in the face of temptation, courageous in the face of danger. Surely we can trust them to be American in any investigation they may undertake to find out what arguments our enemies are using on their side of the present deadly battle for men's minds. Or do we fear that there is some unpleasant truth behind Red China's claim for recognition by the free world and that this unpleasant truth can be rendered invisible if we simply don't allow it to be mentioned? Well, if we fear the presence of an unpleasant truth in any given subject, an open debate may show us that the unpleasant truth is a figment of our imaginations. Thus the debate may reassure us, may give us a new sense of confidence. Or we may see from the debate that the unpleasant truth is a truth to be sure but is not nearly as unpleasant as we had suspected. Thus again the debate may reassure us. Even if the suspected unpleasant truth turns out to be really a truth and really unpleasant, we have gained from the debate, unless we adopt the proposition that a great nation may profit by deluding herself. An unpleasant truth is better than a soothing illusion. The use of authority to prevent discussion and thus to foster what may turn out to be an illusion is certainly less American than the use of debate to reveal what may turn out to be an unpopular and unpleasant truth.

W. S. H.

A STATEMENT ON THE PLACE OF TOURNAMENT DEBATING IN SPEECH EDUCATION

To the Editor:

In the last twenty years, tournament debating has become an important avenue of speech training in American colleges and universities. This activity has been much criticized and much defended. The defenders have called attention to the many notable educational values of tournament debating. On the other hand, some critics have opposed the debate tournament as well as all training in debate. Other critics, while recognizing the significance of debating in a democratic society, and the educational value of debate training, have deplored the emphasis given in debate tournaments to the "awarding of trophies" and the "declaring of champions." From time to time these critics have observed that debate coaches and debaters who become excessively preoccupied with winning tournaments may tend to forget that debate tournaments are not ends in themselves, but rather they are a means of developing impor-

tant speaking skills. Moreover, some observers assert that preoccupation with tournament debating may lead to neglect of other worthwhile speaking experiences.

The recent development in this country of new tournaments of national scope, and the tendency for the number of tournaments to multiply, point up the importance of re-examining the educational philosophy of the forensics program. Among those concerned about the wisdom of current trends are the directors of forensics in the Western Conference Universities. For the past three years, directors from these schools have held an annual meeting in which they have attempted to take a new look at their purposes and activities. Representative questions raised in these conferences are: Should a forensics program concentrate on tournament debating? Should the goal of a college debater be to participate in the finals of a "national" debate tournament? Does tournament debating develop effective public speakers? Should forensics programs offer a wider variety of speaking experiences? This letter is a summary of the attitude of this group toward tournament debating, and its place within the forensics program. It has been prepared in the hope that it will promote discussion of aims and procedures.

A careful examination of the sort of activity promoted by tournament debating tends to reveal both the educational possibilities and the educational limitations of such debating. These possibilities and limitations, in turn, suggest the use which ought or ought not to be made of debating by those interested in speech training.

The educational values of tournament debating seem to amount to the following three:

1. Tournament debating is an efficient way of giving a reasonable number of college students of all degrees of speech proficiency sustained, repeated practice in oral argument. This practice occurs under circumstances which tend to motivate these students toward maximum use of their abilities. It has been our observation that this sustained, repeated practice is essential in the development of skills of oral argument. Moreover, American colleges and universities at present have no other highly developed speech activity, or method of organizing a speech activity, which is pointed as specifically as tournament debating toward providing a reasonable number of students with repeated, motivated practice in argumentation.

2. The significant audience of the tournament debater is likely to be one "expert" judge. In general, this judge will seek to apply rigorous standards for the use of evidence and reasoning to the argument which he criticizes. The student's capacity to use evidence and reasoning is thus apt to be more important in tournament debating than in the generality of other speaking situations. By placing such specific emphasis upon the use of skills of reasoned discourse, tournament debating may contribute uniquely to the development of these skills.

3. Democratic society has need for informed leaders who are also skillful in oral argument, and American colleges and universities have the responsibility of helping to develop such informed, skillful leaders. Thus it is that tournament debating, which cultivates skill in oral argument, may make a significant contribution to the purposes of American higher education.

As for the limitations of tournament debating, they might be reduced to the following observation:

1. The skills developed in tournament debating do not comprise the

whole of the rhetorical skills needed by a student for effective participation in the public address of American society. Most of the significant debating in our society is addressed to an audience both larger than, and oriented differently from, the "expert" judge. The student who implicitly or explicitly comes to regard the eliciting of a "decision" from an expert judge as a significant end of discourse has confused himself as to the role of debating in American society. Thus, the skills developed in tournament debating are partial skills; and there is probably a point in the development of most college debaters beyond which further experience in tournament debating does little to further their growth in speaking skill. Continued intensive participation in tournaments by such debaters may tend simply to divert their attention from the use to which their skills of reasoned discourse may be put, and from the further skills which they need to develop if they are to be effective in dealing with a variety of listeners in a variety of audiences. If the student's goal becomes the winning of more and bigger tournaments, the acquiring of larger and shinier trophies, this student may be spending time and effort in an enterprise which has little further to contribute to his development as a speaker.

This analysis of the values and limitations of tournament debating does not lead us to the conclusion that tournaments should be abandoned. Nor does it suggest any radical break with the present pattern of the great majority of forensic programs. We feel it does call for a better balance in some schools between tournament and non-tournament speaking activities, and for a diversification of the speech experiences offered the student. Specifically, we draw the following conclusions from this analysis:

1. Debate coaches should study the problem of determining the optimum amount of tournament debating which ought to be given students of varying levels of ability in oral argument. Directors should be alert to the possibility that debaters who have participated frequently in tournaments may have reached the point where further tournament debating would contribute little to their educational growth.

2. The forensic director should consider ways of diversifying the types of speaking opportunities available to his students. Western Conference Universities attempt in many ways to supplement the traditional debate form; for instance, by the cross-question debate tournament sponsored by the University of Michigan, in which audience shift-of-opinion ballots are used, and by the monthly parliamentary debate series at the University of Illinois. Some schools participate in split-team, direct-clash, and other varieties of debate.

Diversification is possible, also, through events other than debate. The State University of Iowa offers three or four rounds of discussion, a legislative assembly, extemporaneous speaking, and oratory, along with traditional debate, at its annual Conference on World Problems. Michigan State College stresses extemporaneous speaking, oratory, and oral interpretation, along with discussion and debate. An annual discussion conference is sponsored by Ohio State University. The University of Illinois, Iowa, and Michigan sponsor half-hour radio discussions each week, and Iowa and Michigan are exploring the possibilities of televised speaking opportunities. Western Conference schools, among many others in the nation, take part in state, regional, and national legislative

assemblies and student congresses held by state speech associations and by the national organizations of Delta Sigma Rho, Tau Kappa Alpha, and Pi Kappa Delta. These examples, selected at random, indicate the kinds of diversification being sought.

In addition to these activities, the Western Conference League has changed its own annual conference from a debate tournament to a congress embracing exposition, discussion, advocacy, and legislative assembly. The format of this event is still in the experimental stage, but its essential aspects are a series of two or three discussion sessions in which students define and analyze problems and weigh alternative solutions; an advocacy session, in which students speak for the outcome they have decided is best; and a final joint assembly in which decisions reached are considered by the whole membership. The advocacy stage provides time for each speaker to deliver a constructive and a rebuttal speech; time limits are observed, but order of speaking is flexible and members speak as individuals, not as teams. The form of the final session has varied from a parliamentary assembly, where members debate and vote on proposed legislation, to a joint committee conference, where individual discussion-advocacy groups report to the whole membership the outcome of their deliberation.

We feel this congress allows the student to demonstrate his proficiency in several deliberative skills not emphasized in a debate tournament. He must be a superior discusser and committee member, as well as an outstanding advocate, if he is to earn a high rating in this congress.

3. The fact that students have achieved proficiency in the competitive advocacy of tournament debating does not, in itself, qualify these students for appearance in public debates before general audiences. Of course, students who are training for tournament debate may also be getting other types of speech training, or may already have acquired a variety of resources in public speaking which will make them adequate to the task of debating before an audience interested in hearing a public discussion of some important issue. But readiness for such public debating is not an automatic extension of training in tournament debating. On the other hand, campus debates before audiences of students, and off-campus speeches with adult audiences, are obvious applications of the specific skills developed by students in tournament debating.

The Western Conference Universities have taken a step in the direction of restoring campus debating for audiences by re-instituting the Big Ten Home-and-Home Series. Each semester, every school entertains a Western Conference debate team for an audience debate, and sends a team to another Big Ten Campus. Our Universities also secure debates with international teams from Britain and India when they tour the United States. Many of our universities send speakers in great numbers to audiences off the campus. Debates, panels, and public speeches are offered to service clubs, parent-teacher groups, and similar organizations. College debaters give demonstration debates for high school groups, both on our campuses and in the high schools. We feel that our best student speaking must be demonstrated on such important public occasions, and that no other experience so stimulates the speaker to develop his highest potential.

4. Debate tournaments which emphasize the bringing together of the "best" college debaters of the country for the purpose of declaring "super-champions"

might well be viewed skeptically with regard to the contribution they make to speech education. Such tournaments may tend to give superior debaters a continuing goal for winning debates, and thus divert their attention from their own development as speakers. If outstanding tournament debaters over the United States are to be brought together, it is possible that their activity ought to be such as to give them the opportunity to talk to some segment of the American public on important issues of the day, rather than to compete with one another in pursuit of another championship.

We do not mean to imply that our efforts in the Western Conference Universities are unique. Moreover, we realize that the development of an adequate forensic program requires support in terms of staff, time, and money, from the sponsoring college or department. However, many schools have developed superior forensic programs which stress diversified activities. We hope the number of these schools may grow. We believe that tournament debating should be supplemented with other forensic events. We urge the development of balanced forensic programs, which might include public speaking, discussion, and many forms of debate. We would particularly emphasize the importance of securing audiences for our student speakers. A balanced offering, supported by a defensible educational philosophy, should provide a sound forensic program.

DIRECTORS OF FORENSICS

Universities of Chicago, Illinois, Indiana, Iowa, Michigan, Minnesota, and Wisconsin; and Michigan State, Northwestern, Ohio State, and Purdue Universities

WHATELY ON *DISPOSITIO*

To the Editor:

In an otherwise admirable article on Richard Whately's doctrine of *dispositio,* in the August, 1954, issue of *Speech Monographs,* Professor Clarence Edney perpetuates what appears to me to be a misinterpretation of Whately's views concerning the province and nature of rhetoric. Adhering to the position categorically declared by both Parrish and Pence, and strongly implied by Thonssen and Baird, Professor Edney asserts, "Taking a narrower view of rhetoric than his distinguished English predecessors, Whately chose to write about 'argumentative composition, *generally* and *exclusively.*'" In other words, so we are led to believe, he limited rhetoric (as a science) to the area of the *pistis.*

Admittedly, in the Introduction to the *Elements,* Whately does say in so many words, "I purpose . . . to treat of 'argumentative composition,' *generally,* and *exclusively;* considering Rhetoric (in conformity with the very just and philosophical view of Aristotle) as an off-shoot of Logic." On the other hand, however, in the second chapter of Part I he also says, and with equal definiteness, "The art of *inventing* and *arranging* Arguments is, as has been said, the only province that Rhetoric can claim entirely and exclusively." The hypothesis here offered is that, in the light of internal evidence furnished by Whately's system itself, the second of these statements rather than the first (for obviously they say quite different things) must be taken as the accurate expression of his intention. Failure to do so not only leads us to mistake what Whately considered the bounds of rhetoric, but also leaves unexplained his rather lengthy discussion of *pathos* (in Part II), as well as his advice on style, and the well-known passage on the nat-

ural method of delivery (Parts III and IV).

Clearly, the crucial term is *exclusively*. Before considering it, however, let us attempt to determine what Whately means by *generally*. As a starting point, it should be recalled that in the *Elements of Logic* Whately makes the term "argumentative composition" synonymous with "reasoning" (logical proof), and, in turn, equates "reasoning" with syllogism (the ultimate category to which he believed all other types of inference might be reduced). Thus, rhetoric as "argumentative composition" is that particular kind of discourse which is "reasoned" in the sense that it always, either actually or potentially, partakes of the method of syllogism. It is at once an organon for the demonstration of prior premises (Whately, we must remember, did not recognize the probable or contingent nature of rhetorical proofs), and a science given over to studying how the patterns of valid inference devised and tested by logic may be used in those attempts at instruction or conviction which depend principally upon the use of language symbols. On this basis, as we are repeatedly told throughout the early pages of the *Elements*, rhetoric is to be distinguished from the "process of Investigation, which does not fall within [its] province. . . ."

Now, the precise function of the word *generally* is, I suggest, to assure us that as the science of reasoned discourse rhetoric does not employ only certain selected methods of argumentation, but characteristically employs all of the movements by which logical proofs may be adduced, and is, therefore, co-extensive with such discourse. Put differently, *generally* does not describe the manner in which rhetoric uses the proofs of logic (as Aristotle's cognates *enthymeme* and *example* are intended to designate the use which rhetoric makes of *syllogism* and *induction*). Rather, it gives us quantitative information to the effect that the limits of the two sciences exactly coincide.

Exclusively, however, is not, I submit, to be taken as meaning that in Whately's view rhetoric is concerned with nothing except reasoned discourse. Instead, he uses it in order to emphasize the fact that no other art or science has as its sole duty the finding and arranging of the various constituent elements of such discourse. These functions rhetoric possesses alone and in their entirety; they are sufficient to justify its existence as a separate and independent science. But this is, of course, by no means to deny that rhetoric does not have other functions also. Whately, as I interpret him, readily admits that it has. His point is that in each case it shares these additional functions with some other discipline.

It is for this reason that he chooses the particular word order he does in asserting, "The art of *inventing* and *arranging* Arguments is . . . the only province that Rhetoric can claim entirely and exclusively." Indeed, he was careful not to say, "Rhetoric is entirely and exclusively the art of inventing and arranging arguments." Had this been his meaning, Parrish would be correct in asserting that Whately "uses 'rhetoric' arbitrarily to cover the particular activity in which he is most interested . . . [and] makes no attempt to justify his inclusion of rules for persuasion in a treatise which is to consider 'argumentative composition' exclusively." What Parrish—and Pence, and Thonssen and Baird, and now Edney—overlook, I would suggest, is that a similar charge might well be brought against Aristotle and all of those writers who, following

him, characterized rhetoric as the counterpart of dialectic. Their meaning—and it is Whately's too—is that the public speaker employs some tools which fall entirely and exclusively within the province of the art of rhetoric (inventing and disposing arguments), but over and above these he also employs various tools which are the common property of rhetoric and some other science. In Whately's case, as we may infer from an analysis of the *Elements*, these are: (1) a knowledge of the subject—shared with the appropriate substantive science, (2) address to the passions—shared with poetry, (3) style—shared with all types of literature, and (4) delivery—shared with acting, oral reading, etc.

But still it may be argued, "Did not Whately categorically assert that rhetoric was an *off-shoot* of logic?" Here, similar answers apply. We must not commit the error of assuming that by *off-shoot* Whately meant what Aristotle did by *counterpart*—i.e., that rhetoric is a system for establishing probabilities standing alongside an analagous system capable of producing a correspondingly higher degree of certainty. On the contrary, by the term *off-shoot* Whately, I believe, meant to imply five things, some of which are, indeed, quite definitely anti-Aristotelian. They are: (1) Rhetoric is an *off-shoot* from logic in the sense that rhetorical principles—that is, principles belonging to rhetoric entirely and exclusively—arise out of underlying logical concepts. (2) Like logic, rhetoric is a purely instrumental discipline, without adhesion to any particular bodies of subject-matter. (It does not lie "on the borderline of ethics and politics," or anywhere in particular.) (3) Rhetoric, again like logic, includes within its scope only principles having universal applicability. It excludes the accidental. (Hence Whately's ruling of *ethos* out of the province of rhetorical science.) (4) In the same way that logic is *the* science of valid inference, rhetoric is *the* science or art of influencing through language. It is the inevitable and universal "form" or "idea" of persuasion systematized. (5) Rhetoric branches out from logic, adding to its principles of invention and disposition the other constituent and methodological elements of effective oral and written discourse.

DOUGLAS EHNINGER,
University of Florida

PRINTED SERMONS

In a village in Scotland, the conversation of a large party one evening turned on a volume of sermons which had just been published with considerable success, and was supposed to have brought a round sum into the hands of the author. When the minister's wife heard of what had been made of the volume, her imagination was excited, and, turning to her husband, who sat a little aside, she said, "My dear, I see nothing to hinder you to print a few of your sermons, too." "They were all printed long since," said the candid minister in his wife's ear.

New-York Mirror, XI (January 18, 1834), 232.

NEW BOOKS IN REVIEW

LELAND M. GRIFFIN, *Editor*

VOICES OF HISTORY

Ernest J. Wrage

Recently, in the *Saturday Review's* "Trade Winds," Cleveland Amory remarked that this appears to be quite a season for anthologies. He goes on to list enough titles of recently published or forthcoming items to make his claim credible. Happily, we in speech have not been by-passed in this season's publishing trend. Let me commend to you *American Speeches* by Wayland Maxfield Parrish and Marie Hochmuth; *A Treasury of the World's Great Speeches* by Houston Peterson; and *Representative American Speeches: 1953-1954* by A. Craig Baird.

Interestingly, there was a time when speech anthologies by themselves made up something of a publishing trend. In the very last years of the nineteenth century and the first of the twentieth, the American public was deluged with published speeches. A modest stream of collected speeches that flowed intermittently from printing presses throughout the nineteenth century, suddenly widened at the confluence of the centuries. There is no satisfactory way of accounting for the simultaneous appearance at this time of so many single volume and multi-volume collections of orations. In prefaces and introductions, editors and compilers speak conventionally of their wishes to supply thoughts and models for aspiring orators, to provide pieces for declamation, to infuse patriotic spirit and generate moral fervor, to enshrine for posterity some of the great and noble pronouncements of the race, to report history in the making, and so on. No explanation is tied to a date of publication.

The massiveness of some of these collections is perhaps the most astonishing thing about them. They represent fabulous publishing ventures. For example, there is David Brewer's ten volumes of *The World's Best Orations;* Chauncey Depew's *The Library of Oratory, Ancient and Modern,* which ran to fifteen volumes; Guy Carleton Lee's ten volumes of *The World's Orators;* Thomas B. Reed's fifteen volumes of *Modern Eloquence.* One set that stretches out into a shelving problem is Mayo Hazeltine's twenty-five volumes of *Masterpieces of Eloquence,* a staggering total of 11,031 pages. Texts of speeches with brief introductory notes are the main and often the only content of these volumes. Some contain essays on orators and oratory.

A prodigious amount of time and labor must have gone into planning and assembling these collections of oratory, but talent for the jobs was not lacking. In the rosters of editors-in-chief, editorial boards, and advisory councils, you will find the names of members of congress and parliament, jurists, university officials and faculty members, and of other representatives of the solid cit-

Mr. Wrage (Ph.D., Northwestern University, 1941) is Professor of Public Speaking at Northwestern University. During the current academic year, Mr. Wrage is a Ford Fellow at Harvard University.

izenry. These men prized the art of speechmaking and the eloquence of all times and climes. They wanted to secure for the published speech a place in home, school, and public libraries as conspicuous and proud as that which was assigned to books of knowledge, encyclopedias, or even President Eliot's five feet of Harvard Classics. Today, when our grandfathers' libraries are dispersed through second-hand bookstores, we may almost count on finding at least one set of orations on the tables. Evidently some grandfathers were lured into an outlay more by snappy red and gold bindings than by the brilliance of the eloquence within. I acquired one set of fifteen volumes with slightly tarnished exteriors, but whose interiors were in such perfect condition fifty years after publication that I had to slit the pages with a kitchen paring knife.

Undoubtedly the day of the gargantuan, multi-volume library-showpiece is gone forever. More recent anthologies are smaller, highly selective, and favor speeches of the past century or so. Once again, the output is small and intermittent, yet over the years the number is quite surprising. Outstanding examples of more recent anthologies that come to mind are James M. O'Neill, *Classified Models of Speech Composition;* Frederick Hicks, *Famous Speeches by Eminent American Statesmen;* A. Craig Baird's annual volumes of *Representative American Speeches;* Joseph Blau, *American Philosophic Addresses, 1700-1900;* and Harold F. Harding, *The Age of Danger: Major Speeches on American Problems.* Within the past few months this list has been extended by three new collections, which I mentioned earlier and will now discuss.

Mr. Parrish and Miss Hochmuth both teach speech at the University of Illinois. Their anthology, *American Speeches,* is an outgrowth of their own professional interests and is specifically directed to the uses of teachers and students of speech. The first 71 pages of the book are devoted to expounding and exemplifying the art of speech criticism. Texts of speeches with brief, introductory notes make up the remainder of the book.

Mr. Parrish leads off with a twenty page essay on "The Study of Speeches," which is an exposition on criticism. He acknowledges that speeches may be variously studied with rewarding results, but basic to all approaches is the criticism of an individual speech. We must see and understand a speech as a rhetorical event and unit. Hence, Parrish outlines the purpose, nature, requirements and methods of criticism. He draws his frame of reference from the great works in rhetorical theory, but his focus is on the application of rhetorical doctrine to the problem of criticism. The object of criticism, Parrish declares, is to display, analyze, and evaluate the speaker's rhetorical methods in the light of his purpose and problem. The critic must be primarily concerned with the exposition and judgment of intrinsic matters, not primarily with the effect of a speech. This appears to be the salient proposition. Speech is an art, and it must be judged by the principles and methods appropriate to the art. The effects of a speech must be kept subordinate to the critic's interest in the nature and quality of the speaker's rhetorical performances. To judge a speech by its results leads to naive and unsound scholarship.

Miss Hochmuth's fifty-page essay on "Lincoln's First Inaugural" supports Mr. Parrish's theory. In this address, Lincoln did his utmost to hold the nation together, but the speech must be counted a failure if judged by the results theory. But with the benefit of a

second look and another set of standards, Lincoln's speech must be counted among his great addresses.

At best a speech text is an incomplete record of a total event. Hence, Miss Hochmuth reconstructs the historical context of Lincoln's address, displays the interactions among speaker, speech, and surrounding circumstances, and evaluates Lincoln's craftsmanship as a rhetorician on this occasion. In Part One of her essay, we are made active participants to the total event. This is one of the great charms of the piece. We share the tensions of a day when the nation faced the stark and ominous question of its survival. We mill among the crowd on the Capitol grounds and take note of the elaborate precautions being taken against attacks on Lincoln's person. We are so skillfully immersed in the urgencies of it all that we are psychologically poised to hear Lincoln speak. At this point we are furnished with the full text of the speech, and our reading becomes almost an oral experience. As Lincoln talks, our eyes search for cues to the developing reactions of a Douglas, Taney, Seward, Greeley, or of the crowd. In Part Two of the essay, Hochmuth analyzes Lincoln's rhetorical problem and methods, considers why he chose to say one thing and not something else, examines the qualities of his style, and evaluates the wisdom of the choices he made from among the means of persuasion available to him.

The Parrish and Hochmuth essays, then, are companion pieces. Here we have sound instruction in criticism illuminated by a carefully drawn exercise in criticism. I have no wish to get bogged down in small questions that strike me here and there, but these will serve to illustrate the genus. Might some readers feel that in Miss Hochmuth's essay there are too many pages in which her own words only furnish the footbridges between successive quotations? Must every phrase that is adopted only for its wisp of contemporary color be rewarded with a place among the 196 footnotes? Other readers will protest the implied criticism as captious, and will defend the business as necessary to authentic reporting and sound scholarship.

The bulk of the book consists of twenty-nine orations with short introductions, delivered by seventeen speakers from Jonathan Edwards to Franklin D. Roosevelt. These are predominantly nineteenth century speeches—political talks, sermons, lectures, and one speech to a jury. All are time-honored and have appeared in earlier collections. With the exception of Webster's "Reply to Hayne," say the compilers, "each of the texts is in a form as complete and accurate as existing evidence will permit." Information on the sources of these texts is meticulously supplied in about three-fourths of the cases; oddly, it is missing for the rest.

Whose and which speeches should we include? Here's a question that bedevils every anthologist, especially now because of high publishing costs. Even earlier compilers who could plan on a grand scale faced an impossible task if they thought of satisfying the tastes, needs, and wishes of everyone. I note with some sympathy Harr Wagner's lament in 1902. He complained that Thomas Brackett Reed, for all of his ten volumes and 4000 pages of *Modern Eloquence*, sadly missed the boat by failing to include a single speech given by a Californian. This intolerable state of affairs thrust upon Wagner the necessity of getting out his own anthology of *Notable Speeches*. As you may have already surmised, it included *only* Californians.

Now *American Speeches* was not got-

ten up for the home folks, but at the same time the compilers want to serve as many speech people and purposes as they can: beginning courses in public speaking, courses in argumentation and persuasion, courses in the history of American oratory, advanced courses in rhetorical criticism. Obviously you must make your own judgment on your needs and on the place of this collection in your scheme of things. I am delighted to have this volume available for my students, but it is fair to ask, can a collection of this length satisfactorily serve all these diverse purposes? The needs of the four groups for published speeches are not of the same order or magnitude. There is precious little time in most beginning public speaking courses for a reading of nineteenth-century speeches and the historical background necessary to understand them. At least a contemporary emphasis seems indicated. I suspect this volume will be of most use in the history of American public address—and I am sure it will be well received by teachers of the subject. But if the needs of this area had but controlled the selection of talks, then might not the choices have been more representative of the field? Of the 455 pages devoted to speech texts, 128 pages—or more that 28%—are assigned to three of Webster's speeches. Wendell Phillips' two talks—both lectures—run to forty-seven pages. Six speakers out of the whole history of American public address, and of the seventeen included in this volume, are assigned approximately 67% of the space. These are important speeches, but those teachers who want to present American public address as part of the stream of history will wish for a wider representation. As courses in the history of oratory continue to develop into substantively important educational experiences, more and more we shall need to develop anthologies that are specifically tailored to meet the evolving needs of such courses.

A Treasury of The World's Great Speeches was compiled and edited by Houston Peterson, Professor of Philosophy at Rutgers University. Mr. Peterson has lectured widely, directed the Cooper Union Forum, and has appeared frequently on radio programs such as Town Meeting of the Air and Invitation to Learning. This volume is impressive testimony to his interest in and respect for the spoken word. We are told that he spent seven years collecting, editing, and fitting speeches into an historical pattern. His objective was Olympian, if anything. In one volume he attempts to supply a panoramic view of the speechmaking of Western Civilization. In 832 pages we are introduced to 125 speakers and 160 of their speeches, abbreviated speeches, or excerpts from their speeches. Whereas Hazeltine and his associates struggled to embrace speeches from Homer to McKinley in twenty-five volumes, Peterson goes from Moses to Eisenhower in one volume.

Mr. Peterson groups these speeches under twenty headings that designate historical periods, issues, and movements. The pattern of development is basically chronological, although some of the topics cut across the time period of others. Examples of headings are "The Ancient World," "The Christian Triumph," "Renaissance and Reformation," "Toward Freedom," "The Trial of Warren Hastings," "The Federal Constitution" and so on forward. The final sections are headed "The Second World War" and "The Sinews of Peace." As Mr. Peterson puts it, "this book depicts the crises and cruxes of history as seen from the platform and interpreted to a deathless audience." The cast and audience for this world drama are drawn from the Hebrew, Greek, and Roman worlds; from France, Germany, Eng-

land, Poland, Italy, Mexico, the United States, Russia, China, and India, but mainly from England and the United States.

It is not one of life's easiest tasks to make an anthology of speeches attractive to the general public on a large scale. Tom Kettle, the Irish poet and orator, observed in the preface to his volume of *Irish Orators and Oratory* that every anthologist is in the position of the ancient promoter who tried to sell a house on the basis of a specimen brick. Poetry, yes, for it is brief as it is intense; and passages of prose literature can be broken from the central mass without wholly destroying their character. But oratory, by contrast, is complex, diffuse, netted beyond release in impermanent details. The Hochmuth essay makes the point clear, and Peterson seeks to deal with the problem by copious notes that supply historical context and continuity for the texts. All in all, I judge there are approximately 175 pages of notes in italicized print distributed throughout the volume. Introductory notes place each section and speech in historical perspective. An aftermath suggests something of the immediate effect of a speech, its reverberations and place in history.

Now Mr. Peterson is not the first anthologist to place speeches in the stream of history. Chauncey Goodrich, Alexander Johnston, and others who came after them successfully employed this method. But Peterson carries the idea out on a larger scale and with more momentum. If you wish to make the acquaintance of a substantial body of high moments in the literature of speechmaking, this volume will give you an organized view of the material—and some exciting reading. Many of the old landmarks are here, but so are many speakers and speeches new to general collections. The names and words of these speakers add freshness and novelty: Seth Luther, Frances Wright, Alexis De Tocqueville, Louis Pasteur, Karl Marx, Friedrich Engels, Bismarck, Fedinand LaSalle, Dostoevsky, Zola, Sun Yat-Sen. Sometimes the words of one speaker are pitted against those of another, as with the conspiracy of Catiline. Speeches with dramatic overtones are favored in this "praise of eloquence." Peterson made it a point to "share some of the emotions of his [the speaker's] original nature," and it was his ideal "to include selections that read as well as they probably sounded."

Apart from the predilection here for oratory as high drama, the most obvious limitations of this collection arise from the scale of this undertaking. Gaps are inevitable in a sample of 3000 years of man's public speech. Some of the units are well represented; others are deficient. I find the unit on "Renaissance and Reformation" particularly meager in the names and speeches of men who fired emotions and profoundly influenced the thought of the western world. Then there are problems of the texts themselves. Shorter speeches and many of the longer ones are presented *in toto*, but, perforce, many of the texts are marked by excisions of various amounts and kinds of materials. Peterson's surgery is often skillful, but the hazard of these operations is brought home by the case of Grady's "The New South." Only small portions of the talk are dropped, but one of the excisions is that seemingly mundane passage in which Grady proclaims the South's capitulation to the economic values of the North. This realistic note was not lost on his northern audience. It gave him the stature of a sound man, even as the speech taken as a whole marked him out as a brilliant spokesman for his "reconstructed" South. The passage is not dramatic, but it is integral to a study of the speech as a

social document or as an instrument of persuasion. When excisions are demanded, the reader should always be informed on how much of the speech he has in his possession. This rule is not consistently obeyed. Also, when the ideal is to offer speeches that read well, one is surprised to find only the closing words of such important and readable addresses as Emerson's "The American Scholar" and Lincoln's "First Inaugural."

The problem of establishing texts is ever with us. Did Booker T. Washington say, in praise of the treatment of the negro by the managers of the exposition in Atlanta, that it ". . . will do more to cement the friendship of the two races than any occurrence since the dawn of freedom" (Peterson, p. 634)? Or ". . . since the dawn of our freedom" (Parrish and Hochmuth, p. 462)? Grattan's speech of April 19, 1780, as found in Peterson's volume, contains whole paragraphs not found in Goodrich, and vice versa. I'm not challenging the authenticity of any particular text. I shall assume that all of the editors referred to in this essay have tried to do the best they can in a field of uncertainties. I only wish Mr. Peterson had provided full and complete information on the sources of all texts, as an aid in finding the full text and as an aid to textual criticism.

As I indicated earlier, this is a book designed primarily to interest the literate public. But teachers and students will find it rewarding too. Here are many valuable speeches that are not accessible in other sources. The manner in which the materials are presented is instructive. Teachers of the history of public address will be particularly interested in the volume.

A. Craig Baird's *Representative American Speeches: 1953-1954*, is his seventeenth volume of its kind in the *Reference Shelf Series*. Taken together these little, red-covered books now include more than 375 addresses given by more than 250 contemporary speakers. In quantity alone this series exceeds all other contemporary collections in book form, and bids to outdistance the encyclopedic efforts of earlier compilers. I am much impressed by Mr. Baird's industry and perseverance in getting out one of these volumes year after year. Useful as these volumes are to us now, they will become invaluable with time.

The make-up of the current volume follows the general pattern of the earlier ones, minus a section on speech doctrine as such. The Introduction touches on the principal issues underlying the speechmaking of the year. Some twenty-six texts of speeches are organized under these headings: foreign relations, domestic-economic-social policies, party politics, personal tribute, national ideals, constitutional changes, industry and labor, intellectual and religious ideals. The source of each text is given. The Appendix contains a set of short biographical notes on the twenty-three speakers represented, and a cumulative index to all the speakers included in the seventeen volumes.

Mr. Baird thinks speech-making ". . . is to be judged by its significance as a social force—its impress on history." Mr. Parrish thinks that "Rhetoric, strictly speaking, is not concerned with the *effect* of a speech, but with its *quality*, and its quality can be determined quite apart from its effect." It would appear on the face of these juxtaposed statements that we might have an issue here in the theory of criticism. But I'm not prepared to say if it is actually an issue or how much of an issue we may have. The line of thought is insufficiently developed to warrant a firm conclusion. Moreover, at the level of practical criticism, Baird's suggestions seem to corres-

pond to what Parrish and Hochmuth recommend.

Mr. Baird doesn't claim that these speeches are necessarily the best of the year. But each speech, he believes, ". . . in smaller or larger measure, influences or reflects the character and trend of the present American political-social-cultural temper." I interpret this to mean that the main questions, interests, and attitudes which occupied the American people are here voiced by individuals whom Americans tended to regard as leading spokesmen for their pressing concerns, prevailing views, and positions in controversy. Here we have a useful point in orientation, but how are the practical decisions reached? Of two or more potentially eligible speeches, which is the more or the most representative? I don't know how these vexing problems are resolved. Surely appraisal must be followed by agonizing reappraisal until the hour of the printing deadline has arrived. However he does it, in my opinion Mr. Baird has a pretty high batting average. I am pleased to find in the current volume such talks as Eisenhower's appeal for the international control of atomic energy, Elmer Davis' "Are We Worth Saving?" (Don't miss Davis' other lectures in his book, *But We Were Born Free*, 1953), George Kennan's brilliant talk on the liberal arts in contemporary society, Stevenson's talk at the Jefferson-Jackson day dinner, Nathan Pusey's address to Harvard's Divinity School Faculty, speeches on the proposed Bricker amendment and on the segregation issue. Although it fell flat, I can also see some point in including the Batten, Barton, Durstine, and Osborn radio-TV show that featured selected cabinet members with Mr. Eisenhower as master of ceremonies in their well-drilled "Howdy, Folks!" routine. The result should discourage further experimenting in high places with this sort of thing, but I won't predict that it will.

So you see I do not wish to cavil about what I find in the 1953-1954 volume. It's what I don't find that surprises me. Ask yourself, what issue most agitated the public mind in 1953-1954? Who grabbed the headlines? Whose were the jungle voices stirring up the animals? Even semi-domesticated species were chanting in unison, "We don't approve of Joe's methods, but. . . ." Remember, this was the year of the Brownell-Truman-McCarthy fracas and of "twenty years of treason" demagoguery. Public and private talk was hopped up with repeated allegations of communists-in-our-midst and the counterattacks. Yet I cannot feel the heat of this moment in *Representative Speeches*. I cannot find a single speech by McCarthy in *any* of the volumes. True, the debate over communism is outlined in the Introduction of the current volume. Several speakers offer dignified affirmations of the case for freedom and attack those who deliberately or heedlessly subvert liberty. It won't do, should it be argued, to say that because *Representative American Speeches* does not pretend to select the best, neither is it obliged to preserve the worst. The object, we are told, is to choose speeches that "mirror the immediate times and events." McCarthy's speeches were fishing expeditions in muddy waters, and his bait was taken by millions of anxious, frustrated, hostile people. It is unfortunate that this side of the spoken record for the year, diatribes and all, are not preserved in this important publication.

I wonder about another omission—this one in religion. *Time* speaks of Billy Graham as "the best known, most talked about Christian leader in the world today, barring the Pope." That's not such a wild statement. Graham has proved to be one of America's most pop-

ular exports, and like Moody, success abroad yielded further acclaim at home. However much Graham depends for his results upon an elaborate revival apparatus, his preaching furnishes the *pièce de résistance*. What is more, the popularity of his revivals tell us a good deal about the state of the American mind.

A final word. Both "great" and "representative" speeches of the past and our own time deserve an important place in the study of public address, whether pursued as a practical art or as historical scholarship. Each of these three anthologies adds importantly to our resources for learning and teaching. We are indebted to the four editors.

BOOKS REVIEWED

Representative American Speeches: 1953-1954. (The Reference Shelf, Vol. 26, No. 3). By A. Craig Baird. New York: The H. W. Wilson Company, 1954, pp. 218. $1.75.

American Speeches. By Wayland Maxfield Parrish and Marie Hochmuth. New York: Longmans, Green and Co., 1954; pp. 518. $4.75.

A Treasury of The World's Great Speeches. By Houston Peterson. New York: Simon and Schuster, 1954; pp. 856. $7.50.

THE VERBAL ICON; Studies in the Meaning of Poetry. By William Kurtz Wimsatt, Jr. Lexington: University of Kentucky Press, 1954. pp. xviii+299. $4.00.

The Verbal Icon is a collection of sixteen essays concerned with various levels of what Mr. Wimsatt calls "the literary problem." All of the essays have appeared elsewhere in print in somewhat different form.

Wimsatt himself describes the plan of arrangement: an initial group of three essays (two in collaboration with Monroe C. Beardsley) considers three fallacies in prevalent approaches to the task of criticism; a second group of four essays examines "some of the more substantive responsibilities of the critic who, eschewing the psychologistic kinds of escape, is willing to defend literature as a form of knowledge"; a third group of five essays considers problems of verbal style (style considered as a level of meaning); a final group of four essays considers the relations between literature on the one hand and, on the other hand, aesthetics, historical studies, values and disvalues, and the Christian religious tradition.

In the opening paragraph of his introduction, Wimsatt suggests that he takes the essays to "approximate a rounded whole." But in demonstrating his eclecticism, in attacking aspects of various criticial positions which he takes to be improper, he raises almost as many questions as he answers about his own stand as a critic. For example, it is not at all easy to decide, ultimately, where Wimsatt stands on such general problems as the relation between language and structure, or the account to be taken by the critic of emotion and feeling in the aesthetic experience, or the distinction between "strictly verbal style" and other kinds of style in a system where poetry is conveived of as verbal discourse; nor is it clear where he stands on such specific problems as the comparative values of metaphysical and romantic structures (at one time they seem to be put on a single value level, at another they are apparently placed on a scale), or the extent to which historical scholarship can assist the student to modify his value judgments of literature.

It is easier to take the essays simply as individual items. Here I should like to make a general remark on their organization: There is a chilly stereotype in the opening of many ("The central argument of this essay," "The view of rhyme which I wish to discuss in this essay," "The word *verbal* as it appears in the title of this essay," "The role which I have undertaken in this essay," etc.) which suggests a very formal development of the position to be argued in the succeeding remarks. But in practice too many of the essays scatter the shots in development, and the reader frequently comes to a concluding section which is in itself clear and compelling but which at the same time seems to arise out of an essay which Wimsatt has had in mind but failed to write. An impression which it is difficult to escape is that the subjects of the essays are frequently too large for their containers.

The essay on the intentional fallacy (the error of judging a poem by the design or intent of the poet) is so widely known now as to call for no particular comment. It is a sound and excellent *caveat* for critics. The essay on the affective fallacy (the error of judging a poem by its psychological effect on the reader) is likewise valuable, and its attack on certain current teachings in semantics (e.g., poetry as pseudo-statement, the doctrine of emotive meaning, etc.) will find approval in many a teacher who knows from his own students that a little

semantics is a dangerous and vociferous thing. At the same time, it must be said that the fourth section of the essay is not very satisfying—apparently the critic is to be concerned with the *reasons* for emotions induced by poems but is to consider the emotions themselves irrelevant as starting points. The distinction between the cognitive and the emotive seems here too simple to be useful. It is possible to *start* a critical discussion with the emotional response whether that response is or is not, in the long run, valid.

The essay on "The Concrete Universal" is a valuable and interesting discussion of the proposition that a work of literary art is "a complex of detail (an artifact, if we may be allowed that metaphor for what is only a verbal object), a composition so complicated of human values that its interpretation is dictated by the understanding of it, and so complicated as to seem in the highest degree individual—a concrete universal." This way of bringing together two positions which have sometimes in the past seemed antithetical (poetry expresses the individual, poetry expresses the universal) is said to be useful for the objective critic.

The essay "Poetry and Morals" argues that poetry need not be moral in order to be good poetry. This is a difficult and vexed problem, as Wimsatt clearly recognizes. But it is not reassuring to find that the work of art from which he chooses to argue is Shakespeare's *Antony and Cleopatra*, and it is startling to hear that "The poetic values are strictly dependent—if not upon immorality as such—yet upon the immoral acts." Nor am I moved to any admiration for his reading of acts IV and V of the play when I am told that "the play pleads for certain evil choices."

The essay on "The Structure of Romantic Nature Imagery" makes a valid point, but it is a point which seems to me to have been made in greater detail and in greater compass in Miss Tuve's *Elizabethan and Methaphysical Imagery*. "Symbol and Metaphor," the last in the second group of essays, is not really understandable without a careful knowledge of Martin Foss's *Symbol and Metaphor in Human Experience*, upon which it comments.

The third group of essays, dealing with specific problems of style, is perhaps the most successful group in the book, though not the most interesting. Dealing as he does in each essay with a fairly carefully defined area of study, Wimsatt is able to achieve greater coverage than elsewhere. He writes about levels of meaning, the relation of rhyme to reason, rhetoric and poetry, "elegant variation," and verbal style in various aspects

The fourth group is, with respect to boundaries, at the opposite extreme—the subjects here are very large indeed, and quarrel with the large generalizations is difficult. "The Domain of Criticism" argues for the verbal object as the domain of literary criticism, and objects to friendly overtures towards poetics on the part of the general aesthetician (the specialist mistrusts the general practitioner). Doubtless much can be said on both sides. "Explication as Criticism" argues cogently for evaluative explication, with a sharp warning that glossing, either philological or historical, is not an adequate form of explication. The essay on "History and Criticism" succeeds clearly in pointing out what historical scholarship does *not* do in the act of criticism; it does not do adequate justice to the service performed by historical scholarship of putting students in a position where past times become more easily assimilable to the present time in which the reader's judgment must, as Wimsatt points out, be made. As for the last essay, "Poetry and Christian Thinking," I must admit with some sadness that I cannot put it together; the fault may be wholly my own.

I have reserved until last a discussion of the longest essay in the book, the third of the three fallacies in the initial group. It is the only fallacy discussed without the assistance of Beardsley, and it is easily the weakest of the three.

Wimsatt undertakes in the essay to discuss "The Chicago Critics: The Fallacy of the Neoclassic Species," and as is the wont of critics of the Chicago critics, he chooses to do it in the polemic style. I have no doubt that the manner of at least certain of the Chicago critics provokes the use of this style, but it would be refreshing and rather more illuminating to find a reply framed in somewhat more judicial language. It is quite possible, without holding any brief for the whole Chicago position, to take exception to Wimsatt's remarks. The personal tone of his comments on both Crane and McKeon can scarcely be justified by pointing to use of a similar tone in certain essays in the Chicago volume. So good an eclectic as Wimsatt imagines himself to be ought to find it possible to put down the sledge-hammer long enough to indulge in a little quiet conversation. To an outsider, it at least *seems* a little lacking in humor on Wimsatt's part to cry out, *re.* McKeon's remarks on Aristotle, that the Chicago critics talk about a poem as "an object or

thing, an 'artificial thing,'" and to say, "For if anything about poetry is clear at all it is that a poem is not really a thing . . ." and then to say in the very next essay in the book, "A literary work of art is a complex of detail (an artifact, if we may be allowed that metaphor for what is only a verbal object) . . . ." *Artifact, object*—but we are to think that Crane and McKeon, when they talk of a "thing," mean something like a radish or a parasol. On the other hand, it is surely not enough to say, as Wimsatt does, that a poem is, "if it is anything at all" [note that he stays carefully away from the dogmatic manner which he has been attacking in Crane], a verbal discourse. So is Alice B. Toklas's recipe for hasheesh fudge. And if the Chicago critics seem to underplay the importance of language, it may be argued that the schools defended most by Wimsatt appear to underplay, in their concern for language, the importance of form. Neither side, so far as I am able to judge, would deny Wimsatt's argument that "Wholeness is not just a form, but a form arising out of a certain kind of matter. . . ." If Wimsatt chooses to play the eclectic (and I certainly would cast my lot with him here), he ought to recognize the virtues of eclecticism at this point. For my part, I must confess that in the lamentable attack made by Keast on Heilman's illuminating book about *King Lear*, the one argument which *does* elicit sympathy is the argument that the structure of *King Lear* does *not* arise, as Heilman seems to say it does, out of the imagery of the play. I am not really sure how Wimsatt escapes the extreme position taken by Heilman. In an analogical sense it is perhaps not so difficult as he imagines to say that "the words of a tragedy somehow have the form of the Oedipus story impressed upon them."

Again, to assume that if the Chicago critics propose pleasure as the end of poetry they are not concerned with truth is to ignore the part which truth plays in the pleasure principle of Aristotle. And to conclude that "In short, they turn their backs on the whole modern critical effort to scrutinize the relation of poetry to the rest of life," is to conclude something which the Chicago group explicitly deny, and to exhibit, furthermore, a kind of boorish intolerance. It is not only here that Wimsatt seems to look out upon the opinions of others through the window of a deep freeze.

Perhaps enough has been said to indicate the range and variety of the volume's interest. Anyone concerned with the course of modern criticism (and that must surely include, nowadays, a majority of those who take the teaching of literature to heart) will find the book both interesting and provocative, stimulating and challenging. That is a great deal to say of any book. The reader will find Wimsatt generally lining up with Brooks and Warren, with somewhat reserved approval of Tate and Ransom, and with scowls (as in the jacket picture) for the Chicago pluralists.

WALLACE A. BACON,
Northestern University

THEORY OF PROSODY IN EIGHTEENTH-CENTURY ENGLAND. By Paul Fussell, Jr. Connecticut College Monograph No. 5. New London, Connecticut: Connecticut College, 1954; pp. x+170. $3.50.

It is always a pleasure to encounter a scholarly work by our colleagues of English Departments which takes cognizance of the history of Interpretation. Such a work is the volume here under review.

The brief Preface suggests the background against which the theories of prosody will be examined and establishes the framework for the progression from "syllabism" to "accentualism." These terms are defined and the limits of the study established.

The opening chapter presents a concise summary of the influences of French prosody, which was the basis of the "syllabists" contention that the number of syllables per line of poetry was the only measure of regularity worth considering. Mr. Fussell next presents the "quasi-neo-classic" influence which gave the eighteenth century "accentualism"—the method of line measure "which considers the number of stresses to be its fundamental prosodic skeleton." He also presents his thesis that prosodic theories are affected by social and moral concepts of a period. This chapter will be of especial interest to the teacher of Interpretation who is attempting to clarify the tradition of scansion for his students.

The second chapter is devoted to the growth of stress regularity and the ethical and aesthetic implications which may be drawn from it, and serves to expand much of the preceding chapter.

Of particular interest to Interpreters, however, are the two final chapters in which one encounters the familiar names of Rice, Cockin, Walker, Blair, Mason, and Sheridan. Mr. Fussel gives considerable space to the interrelationship between the development of both "natural" and "mechanical" theories of elocution and the ascendancy of accentualism. He links Mason with Samuel Say and says, "(Their) work may

be considered the first effective frontal assault against the prevailing prosody," i.e., the syllabic system. Of Thomas Sheridan he says, "Thomas Sheridan's *Lectures on the Art of Reading* (1775) is another important milestone in the gradual late-century transition to accentual prosody." And to Joshua Steele he gives the following credit: "The year 1779 is an important one in the history of the rise of English accentualism, for in this year was published Joshua Steele's *Prosodia Rationalis*."

Any teacher or student who finds himself at an occasional dead-end in evaluating the contribution of scansion to the effectiveness of the oral interpretation of conventional poetry, or in comprehending the theory of cadences in free verse, will find considerable help in this small but sound study of syllabism and accentualism.

Mr. Fussell exhibits a gratifying awareness of contemporary theorists in prosody as well as of those of his particular area of interest and makes apt references to T. S. Eliot, I. A. Richards, W. H. Auden, E. E. Cummings, Karl Shapiro, and Alfred N. Whitehead, among others. One might wish that the work had included a selective bibliography, but such a list of reference material could easily be compiled from the excellent footnotes and annotations.

This reviewer enthusiastically recommends *Theory of Prosody in Eighteenth-Century England* to the increasing number of scholars who are working in the field of the history of Interpretation, as well as to the teacher and advanced student of Interpretation of poetry who occasionally feel on unstable ground in the analysis of structure of conventional and free verse.

CHARLOTTE LEE,
Northwestern University

PERMANENCE AND CHANGE, AN ANATOMY OF PURPOSE. By Kenneth Burke. (Revised Edition). Los Altos, California: Hermes Publications, 1954; pp. xxv+294. $4.75.

Permanence and Change was first published in 1935. Written during the years of the depression, when "traditional ways" seemed headed for a "tremendous change," if not "permanent collapse," Burke was concerned with examining the combat-action-cooperation spectrum in a world of occupational diversity. He conceived of his book as a "Treatise on Communication," and wrote it in that spirit. He was concerned with examining the many ramifications implicit in the statement that "our thoughts and acts are affected by our interests." To this end, he discussed the matter of how meanings take form, how they are modified, and advocated a new perspective for the better analysis of human relations.

As a rationale for discussing the universe and man's relation to it, Burke suggested that man be seen in terms of actor, communicant, poet—metaphor more comprehensive than those growing out of scientific, political, or economic terminologies. He argued that "Since social life, like art, is a *problem of appeal*, the poetic metaphor would give us invaluable hints for describing modes of practical action which are too often measured by simple tests of utility and too seldom with reference to the communicative, sympathetic, *propitiatory* factors that are clearly present in the procedures of formal art and must be as truly present in those informal arts of living we do not happen to call arts." According to Burke, were one to use the word *"composition"* to designate the architectonic nature of either a poem, a social construct, or a method of practical action, one could take over the whole vocabulary of tropes, as formulated by the rhetoricians, and a whole vocabulary of motives, evolved through the history of human thought, to discuss the specific patterns of human behavior.

The new edition involves few changes in content from the original publication. A new Prologue appears, throwing considerable insight on the author's response to conditions in the troubled 'thirties. An Appendix has been added. This consists of a reworked paper presented at Princeton University in 1951 as part of a symposium on "Organizational Behavior." It selects emphatic data to amplify the theme which has come to identify Burke: "Human conduct, being in the realm of action and end (as contrasted with the physicist's realm of motion and position) is most directly discussible in dramatistic terms."

Criticized at times for making intellectual leaps in his writings that leave a reader groping for the missing transition, Burke, in the new edition, has, in a mechanical way, sought to remedy some of the difficulty. He has done this not by a reworking of the text but by presenting short structural analyses, or previews, to each of the three sections of the book.

One further change is evidenced. Believing communication to be "grounded in material cooperation," Burke had, in the early edition, tentatively projected Communism as a "cooperative rationalism, or perspective, which fulfills the requirements suggested by the poetic metaphor." The new edition omits the few para-

graphs in which the Communistic model for cooperative relations was discussed.

This is probably Burke's most important book to date. In effect, it is the one he has been mining ever since its original publication. Long out of print, its availability in fine new format will be welcomed by theorists and critics of human behavior.

MARIE HOCHMUTH,
University of Illinois

THE RULING POWER. By James H. Oliver. (Transactions of the American Philosophical Society, Vol. 43, Part 4.) Philadelphia: The American Philosophical Society, 1953; pp. 133 (871-1003). $2.00.

Professor Oliver undertakes to show "how the Roman Empire looked" to educated Greeks of the second century after Christ. He uses as his primary document "The Roman Oration" of Aelius Aristides; additional evidence is drawn from, first, Plutarch's denunciation of the Protoi in *Political Precepts* 19, secondly, a study of local codes which helped close the gap between Roman and Greek law and, thirdly, a review of Roman declarations protecting Greek endowments.

Rome, in the second century, supplied "the ruling power" which, to the mind of the educated Greek, provided the leadership required for perfect international cooperation. Reflecting, as it does, a happier view of the world of Hadrian and the Antonines than can be found in other writers, notably Tacitus, this work on "The Roman Oration" represents a solid contribution to scholarship.

The translation is expertly done. Using it as a base, the writer deals exhaustively with the literary aspects of the oration, its philosophical antecedents, and its general poetic character.

Some fifteen earlier translations (one in English) and/or commentaries have appeared from 1593 through 1952. As far as I know, this is the first edition which explores adequately the connection between "The Roman Oration" and Plato. The philosopher's writing is shown to be reflected through such works as the *Timaeus, Laws, Critias, Republic,* and *Politicus,* so that, instead of the traditional hymn of praise with its stereotyped themes, we have the combination of a cosmological hymn and a hymn of praise of the ideal state.

From idealizations of an historical state, a second main line of descent is discerned in the writings of Critias, Xenophon, Polybius, Plutarch, and others.

Turning from literary vistas, Professor Oliver takes up the question of valid and invalid evidence. The oration shows Aristides' pride in brilliant city life and in the Roman Army; also noted is his detection of the working of a divine Mind in the functions of the imperial government. Throughout the whole oration runs the pervasive idea that the art of perfect government was invented by Rome.

Under the heading of invalid evidence, Professor Oliver properly rules out "rhetorical" adornments characteristic of the prose poem. Aristides is not "seeking to win his way to the truth," and some of his political and historical judgments are obviously suspect.

From the standpoint of its rhetorical theory, "The Roman Oration" was studied in the 1909 evaluation by Mesk and in the 1919 commentary by Sieveking. The present study adds incidental comment on the ways in which the oration conforms to the rhetorical doctrine of Menander.

The second century is a period on which there is all too little evidence, literary or otherwise; in making his critical study available for publication, Professor Oliver not only fits this particular document into its proper niche in the history of Greek literature, but he also contributes heavily toward a deeper appreciation of the Greek culture of the times. Other documents included in the study are secondary and subsidiary. Taking this volume as a whole, it is entirely safe to say that the reader of *The Ruling Power* will add appreciably to his understanding of the Roman Empire in the second century after Christ.

RAY NADEAU,
University of Illinois

BLEEDING KANSAS. By Alice Nichols. New York: Oxford University Press, 1954; pp. 307. $4.50.

Alice Nichols' *Bleeding Kansas* is an account of the struggle between North and South for control of the Territory of Kansas prior to its admission as a state. The author's intention, as stated in a prologue, is to give an impartial and objective history of the contest for Kansas, a crucial chapter in American history which she claims "has been as distorted in its telling as it was in its making." Responsibility for the distortion, according to the writer, rests with Northern newspapermen who in first telling the story sought to absolve antislavery agitators of any blame for the bloodshed and anarchy which prevailed in Kansas for more than seven years. Especially interesting is Miss Nichols' designation of John Brown's raid on Harpers

Ferry as a planned martyrdom and her discussion of the resulting legend "that has made a fiction of history and a saint of a madman."

Miss Nichols, a native-born Kansan, obviously is very much at home with events in Kansas at this time. The author's intimate acquaintance with the characters, major and minor, of "America's least-known drama" is such that she frequently conveys to the reader the impression of being able to account for the whereabouts and activities of each and every settler of the territory on any given date.

Unfortunately, except for a few examples of the more quixotic oratory of the period, Miss Nichols has largely ignored the voluminous speechmaking of the contest. While most of the writer's material has been drawn from original sources and an extensive bibliography is available for each chapter, the omission of footnotes to indicate the specific source materials is to be regretted.

OWEN M. PETERSON,
Louisiana State University

SPEAKING FOR THE RECORD. By Joseph T. Karcher. Boston: Meador Publishing Company, 1954; pp. 125. $3.00.

Generally, after having met the needs of a particular moment, the speeches of local orators no longer seem important and pass into oblivion. But the history of the oratory of any region is the history of many local orators speaking on a variety of occasions. Rarely does the orator compile his speeches. Mr. Joseph T. Karcher, a New Jersey lawyer and a local orator, has had the foresight to publish twenty of his speeches delivered in his community. He makes no claim for them other than to hope that his book will serve as a memento for members of his audience who heard the speeches and who respect the occasions of local significance at which they were delivered. His topics concerning justice, government, brotherhood, death, and the destiny of America are worthwhile and undoubtedly express the sentiments of most of his hearers. He has handled them well. A quotation from Donald F. Cameron, Librarian of Rutgers University, cited in the preface of this the third volume of Karcher's speeches, aptly sums up the value of this collection. "Many years hence, scholars, historians and people interested in the history of New Jersey will find this (volume of speeches) timely. . . ."

HOLLIS L. WHITE,
Queens College

DOKTOR FAUST: A DANCE POEM. By Heinrich Heine. Done into English and edited by Basil Ashmore, with an Introduction by J. C. Trewin. New York: British Book Centre, 1953; pp. v+64. 10s.6d.

This is an interesting document on two counts: it is the author's favorite "poem", yet unknown for a hundred years; and it is a theatrical scenario written by request, but never produced.

The book contains a discursive introduction by J. C. Trewin, a few pages of introductory remarks by Heine, Heine's letter to Lumley, Esq. (Director of the Theatre of Her Majesty the Queen, 1 October 1851), and the *Dance Poem* in five acts.

The story of the Dance Poem and its discovery runs as follows: Lumley, Director of the Theatre of Her Majesty the Queen, had talked with Heine about composing a ballet scenario for him. Heine complied with the scenario on Doctor Faust, who was a favorite subject of study with him. He had told Lumley of his familiarity with many versions of the Faust legend and of his dissatisfaction with most of them. He knew the ancient poem by Theophilus of Sicily, the older Anglo-Saxon legend, the German chapbooks, Marlowe's play, Goethe's poem, and especially the puppet plays which he saw as a child. He had the highest regard for Marlowe's play, practically none at all for Goethe's version, and therefore wanted to write the story of Faust as he saw it, compounded mostly from the chapbooks and the puppet plays.

Lumley begged Heine to write down their conversation so that he could include Heine's remarks in the program which he intended distributing the first night of the ballet. In the *Introductory Remarks* Heine says that the ballet was never presented for two reasons: first, Jenny Lind's appearance at Her Majesty's Theatre postponed all other productions indefinitely, and secondly, the jealousy of the resident ballet master, who said *Doktor Faust* was a dangerous novelty.

Basil Ashmore has translated and edited the *Introductory Remarks*, the *Letter to Lumley, Esq.*, the *Dance Poem*, and has perhaps too modestly kept his own observations out of the book. His translation seems smooth-flowing and unaffected. He found the reference which led to the discovery of the manuscript while preparing his edition of Marlowe's *Faustus*. Experts on Heine denied the possibility of such a discovery. Mr. Ashmore went to the British

Museum to find proof, with this book as the result.

Heine's *Letter to Lumley* is a valuable introduction to the ballet itself. It offers clear explanations of the golden slipper and the salutation to the Black Ram in the Witches' Sabbat scene of the ballet itself.

The ballet, or dance poem, is wildly imaginative. The first act takes place in Faust's study, in traditional manner, and is not too unlike the setting of Gounod's opera. But there is here, as throughout, a great deal that excites the visual sense. Flames, a red tiger, a serpent, owls carrying nosegays, a large basket of flowers containing the Devil as Mephistophela, and various other transformations appear all over the stage. As the contract is signed, the scene changes to a Norman castle, where Faust again meets the Duchess who had at first scorned him during the first act—until he had been transformed into a handsome young man, capable, under the Devil's instruction, of dancing a fine *pas de seul*. The Duke now challenges Faust, but as a thunder-storm breaks, he and Mephistophela ride off on air-borne coal-black chargers to the third act—the Witches' Sabbat. This is a scene of wild revelry, where Faust is finally disgusted with the Duchess and begs Mephistophela to take him to a place of harmony and beauty. Mephistophela asks where he wants to go, and Faust, inspired by a brief appearance of Helen of Troy, asks to be taken to a place where he can see the classic Grecian world and the noble figures of Homer. The coal-black chargers are summoned as the cock crows and the witches depart. The stage is enveloped in flames and the outrageous sound of the Black Mass is heard.

The Greek isle of the fourth act is a place of peace, charm, and beauty, with Helen of Troy and Greek youths and maidens, until the Duchess and vengeance appear. Classic purity is succeeded by chaos and death as the sea sweeps over the island. Mephistophela and Faust escape via the winged horses and arrive for the fifth act in a Pieter Brueghel setting of the mediaevel Netherlands.

Here the editing goes astray to misspell *Brueghel*, *thyrsus*, and to allow, for the third time, the plural *cherubims*.

This is a ballet to excite a choreographer and to drive a scene technician mad. Faust is compelled to keep his contract in an exciting climax of flaming fire with appearances of all the demons the Devil conjures up, while the populace takes refuge in the cathedral.

And what of the music? The introduction suggests a current production with Margot Fonteyn, Moira Shearer, Robert Helpmann, with music by Benjamin Britten. Can Britten offer the magnificent scores written by those other great who have set the Faust legend to music?

To his publisher, Julius Campe, Heine wrote: *"Doktor Faust* is one of my greatest works, greater than any single poem I have written. It is a ballet in form only, and has the greatest significance for those with the necessary perception to understand its worth."

ARTHUR L. WOEHL,
Hunter College

SHAKESPEARE SURVEY 7. Edited by Allardyce Nicoll. New York: Cambridge University Press, 1954; pp. 167. $3.75.

The universe of Shakespeare study is constantly expanding, in all directions and at terrifying speed. So both Shakespearean scholars and students of play production welcome each year a new volume of this series ". . . dealing with Shakespearean discovery, history, criticism and production all over the world."

The sixteen articles making up the volume divide into three types: six are surveys of the growth of knowledge of Shakespeare, five are studies of modern and Elizabethan acting and play production, and six are specialized articles. The first of the six surveys, Prof. Bradbrook's long article, "Fifty Years of the Criticism of Shakespeare's Style," traces the growth of knowledge about Shakespeare's dramatic speech from Bradley's sober views to the hypotheses of Empson and Knights on symbolism and ambivalence. The British scholar J. Dover Wilson contributes an enjoyable summary on "The New Way with Shakespeare's Texts," reviewing the impact of the great editors of this century, McKerrow and Pollard. The scholarly contributions of the year 1952, and some of 1953, are reviewed in detail under "Critical Studies" and "Textual Studies." The year's review of research into "Shakespeare's Life, Times and Stage" examines recent and important work such as Harbage's *Shakespeare and the Rival Traditions*.

The best of the five articles on Shakespeare production is "Acting Shakespeare: Modern Tendencies in Playing and Production"; Mr. Kemp's first three pages, on the difficulty of getting an effective written record of acting, are very fine. But the value of his article is reduced by its being limited to English productions, such as the 1953 Stratford Season and the Old Vic's *Henry VIII*. Two other articles examine facets of Renaissance production. In his "Vaulting the Rails," Mr. J. W. Saunders develops the theory

that actors often approached the front wall of the Elizabethan stage from the pit, using it as a battlement or garden wall; and in "Shakespeare and the Acting of Edward Alleyn" W. A. Armstrong begins to rebuild the reputation of the main actor-competitor of the Shakespeare company. A thought-provoking essay on the collaboration of "The Poet and the Player" discusses the relationship between the actor and the Elizabethan audience. Finally, a valuable section of "International Notes" reviews the productions of Shakespeare plays throughout the world during the 1952-53 season.

An inherent difficulty in drawing together a collection of loosely related articles is the possibility of contradiction. Thus, page 138 refers to the "lack of evidence" for the probability of Shakespeare's grammar school education; but page 6 has already paid homage to the "extensive contributions" of Prof. T. W. Baldwin, whose volumes have amply proved the extent of Shakespeare's knowledge of Latin authors and systems of rhetoric obtained in an Elizabethan grammar school.

This series has become a valuable set of summaries for researchers and a starting point for the drama specialist who draws on recent Shakespearean research and discovery. As a repository of fact and tentative conclusion, and as a history of much recent Shakespeare criticism, this series of *Surveys* is invaluable. The series has long since become a living classic of useful Shakespeare scholarship.

JAMES L. JACKSON,
Maxwell Air Force Base, Alabama

DRAMATIC HERITAGE. By Paul Green. New York: Samuel French, 1953; pp. 177. $2.50.

One of America's leading dramatists has collected in a small volume a series of essays dealing chiefly with our democratic heritage and our theatre, and with a plea for their coalescence. Paul Green's ardent belief in democracy, in the American Dream, punctuates almost every essay but does not blind him chauvinistically to our failings.

He deplores the requirement of loyalty oaths for teachers in "The Mind's Freedom—a Case in Point," since only "when thinking and faith and beliefs pass into action and behavior can they be dealt with by legal power and authoritarian control." In another paper he calls upon the politicians for leadership in this atomic age, because "we the people cannot save ourselves."

Green's trip to Europe and Asia enabled him to see America through the eyes of other people and hear it interpreted by alien critics, and he concludes that he is not happy about his country. "Confusion and frustration are among us." Asians and Europeans asked, "What does America intend?" but he could not answer them. "They are confused by our confusion, frustrated by our frustration and infected with the fear which is our fear—a fear which strangely and viciously enough now has become a fear of us liberty-loving Americans."

Yet he constantly finds affirmation of our potentialities for greatness and goodness, for freedom and righteousness in our roots, in our past. The principles and the dreams of Washington, Franklin, Jefferson, and Madison and, later, of Lincoln and Wilson furnish him a theme for guidance: we must return to the first principles of our founding fathers, to the simple ethical principles of right and wrong—nay more, we must carry them still further forward.

And just as the Greek poets reinterpreted their classic heroes, so should we "seek to interpret and reinterpret, to dramatize and redramatize our heroes—the pioneer figures, the explorers, the statesmen, the builders . . . For as we work to make them live again, so much more will they and their best virtues live in the lives of our children and the generations of the future . . . " The author discusses his own attempts to dramatize our heritage, such as *The Lost Colony* and *The Common Glory*, which he calls "symphonic dramas."

The American theatre is not dying, he avers; it is more flourishing than it has ever been. True, Broadway has been whittled down to its proper size and importance in the national scheme; but through the growth of college and of folk or community groups, there are more plays being presented today than ever before in our history and more people seeing them.

Of particular interest to this reviewer were the two final papers on the theatre of Japan ("in the main the finest theatre art in the world") and India. In addition, there is an interview with Bernard Shaw, from which the Irish literary giant emerges as something of a chucklehead; a sharp portrait of Paul Claudel and his opinions on drama, religion, and India; and a discussion of tragedy in which Green takes issue with Aristotle and with certain academic concepts.

ALBERT E. JOHNSON,
University of Texas

THE BISHOP OF BROADWAY: DAVID BELASCO, HIS LIFE AND WORK. By Craig Timberlake. New York: Library Publishers, 1954; pp. 491. $4.75.

Mr. Timberlake has helped to fill a gap in the published history of the American theatre with his biography *The Bishop of Broadway: David Belasco*. The only readily available account in book form of Mr. Belasco's life and works up to this point was William Winter's, published in 1918. While pedestrian in style, Winter's work was valuable. However, it did not include Belasco's later productions through 1930 and was not completely accurate or unprejudiced.

The Bishop of Broadway: David Belasco was evidently intended as a popular treatment of the life and times of the famous producer and as such is eminently successful. Mr. Timberlake creates vivid pictures of the major episodes of Belasco's career and has accompanied the text with many interesting illustrations.

To the interest of the theatrical historian, many of the press agent's legends built up around Mr. Belasco's youth are explored. In the instances of the "Father Maguire" story, the disputed authorship of "Within An Inch of His Life," the probable motivation of the Fairbanks-Belasco-Mrs. Leslie Carter law suit, the influence of Belasco in the battle with the theatrical syndicate, and many others, Mr. Timberlake has done yeoman service in going beyond Winter's biography in revealing the possible truth.

Although in his efforts to separate fact from legend, Mr. Timberlake may have unbalanced his account of Belasco on the side of "debunking," his picture of David Belasco as a person emerges in a very human and believable manner.

In several of the early chapters the treatment of background characters such as Emperor Norton and Thomas Maguire as major figures makes interesting reading even though David Belasco is momentarily lost in the process.

The appendices are in two parts. The first contains many examples of the one-sided correspondence of Mrs. Leslie Carter after she left the Belasco management. Written in the years 1927-31, the letters are mainly of value in the revelation of personality of Mrs. Leslie Carter. Of value to the serious student are the second appendix, which is a chronology of Belasco's productions in New York including revivals, and the footnotes, which contain many references to the source material of the biography.

Craig Timberlake's biography of Belasco is the most definitive published to date and should be read by all who are interested in the history of the American theatre.

JOSEPH D. BATCHELLER,
University of New Hampshire

MEN AND SUPERMEN. THE SHAVIAN PORTRAIT GALLERY. By Arthur H. Nethercot. Cambridge: Harvard University Press, 1954; pp. xii+321. $5.00.

When one first learned that this book was planned, one feared, remembering certain of Professor Nethercot's published articles on Shaw, that it would prove another of the violently anti-Shavian volumes which have appeared in the last decade. But one must first comment that on the whole the critic is quite appreciative and in many places discerningly so. The best of the previously published pieces, "The Truth about *Candida*" (*PMLA*, Sept. 1949), revised and expanded, forms part of the first chapter and is quite the best thing in the book. The most ill-tempered and the most ill-advised of them, "The Schizophrenia of Bernard Shaw" (*American Scholar*, Fall 1952), is summarized in a single opening paragraph of a later chapter.

But, while the volume is a more objective and less prejudiced contribution to Shavian criticism than one might have expected, it is still of dubious value for the general reader. It suffers mainly from a too rigidly conceived and developed approach. After a short and rather coy "Preface on Ventriloquism," Professor Nethercot explains his general thesis: assenting to the frequently asserted belief that Shaw's *Quintessence of Ibsenism* "should really have been entitled *The Quintessence of Shavianism*," he declares that in 1891 Shaw "first discovered—or at least first recognized and plainly stated—his basic divisions of human beings, divisions which, later expanded and elaborated upon, were to mark his dramatis personae to the end of his career." Drawing upon other Shavian dicta and relying, as he does throughout, too strongly upon the relatively negligible critic, H. S. (actually Henry C.) Duffin, Professor Nethercot rapidly sketches Shaw's conceptions of the idealist, the realist, and the Philistine, and successfully analyzes *Candida* to demonstrate that Candida was to Shaw really a Philistine, Morell an idealist, and Marchbanks a developing realist. This is a sound and completely tenable thesis and valuable as opposing the usual misconception of

the play. Unhappily it is the *only* study of a play in the entire volume.

The next three chapters involve the critic in a great deal of Procrustean wrenching and much dubious classifying of many of the characters both in the novels and the plays into the three basic categories. Two difficulties become increasingly apparent. In the first place, as Randall Jarrell has noted in his recent *Pictures from an Institution:* "There is no good resting-place between Man and men: to say that someone is typically anything is an unfavorable judgment;" in the second place, the rapid and on the whole orderless introduction of figures from the amazingly extensive "Shavian Portrait Gallery" must prove highly confusing except to the very few fully acquainted with the far reaches and the many largely unvisited rooms in that gallery. In addition, the critic soon exhausts even his considerable ingenuity in keeping to his initial groupings, and successive chapters deal with "The Female of the Species," " . . . Than the Male," "Races and Nations," "Doctor, Lawyer, Merchant, Chief . . . ," "The Politician," and "The Superman," each chapter with several subdivisions. Increasingly even the most knowledgeable Shavian becomes dizzy as the same figures are put into more and more categories. One suspects that chaos rather than clarification results. The card-cataloguing and cross-referencing reaches its final *reductio ad absurdum* in the eighth subdivision under "Races and Nations," which is a shoulder-shrugging but not really clever "Etc."

The volume closes with an "Appendix: What's in a Name" (eighteen pages of unforgivably small print), asserting that Shaw is the last great writer of the comedy of humors, studying his use of character-names much too strenuously and too cavalierly, and offering after-thoughtish examples of the Shavian passion for classifying human beings. This is not an appendix, but a *defensio* and should have come earlier in the book.

Professor Nethercot offers some rather strange judgments throughout on previous critics, omits mention of several of the few good ones, tends to take even his Shavian self-commentaries secondhand, to indulge overmuch not only in categorizing but in categorical statement, and to use both syntax and vocabulary somewhat whimsically. There are, however, many shrewd *apercus*, but one wonders how to assess the volume finally—probably as a reference book, although this reviewer is not sure the layman or the beginning student would find it easy to consult.

E. J. West,
University of Colorado

IN SEARCH OF THEATER. By Eric Bentley. New York: Vintage Books, 1954; pp. xiv+385+xii. $.95.

This collection of exciting and provocative essays, which was first published by Knopf in an expensive illustrated edition in March, 1953, now appears in the new paper-back Vintage Books series at an almost ridiculously low price. It is the only volume, granted its lesser compass in time-spread and the differences in intellectual and temperamental equipment of the two critics, to challenge comparison with John Gassner's more recent collection of periodical essays, *The Theatre in Our Times.* Although the separate pieces vary greatly in general interest, in critical power, and in stylistic quality, and although as a whole they lack Gassner's philosophical grasp and grip, the guiding point of view is sane, suggestive, and salutary; the attitude in many of the individual pieces is that not of the academic or professional critic but of the active practitioner in theatre; and several essays are top-notch. The following might be particularly noted: "Doing Shakespeare Wrong," "Strindberg, the One and the Many," "Trying to Like O'Neill," "Bernard Shaw Dead," "Pirandello's Joy and Triumph," "Craftmanship in *Uncle Vanya*," and "Ibsen, Pro and Con."

Eric Bentley began his amazingly varied critical career as an apparently precocious and precious *enfant terrible,* rather flip and too fluent and prolific with his pronouncements and prejudices, but he has steadily and rapidly matured until today, still under forty, he possesses definite and indubitable stature as a critic to be reckoned with and the author or anthologist of a half-dozen indispensable volumes. To suggest comparison with John Gassner is to this reviewer to pay him the highest possible compliment.

The thirty essays here collected appeared separately and variously between 1946 and 1952. They record not only Bentley's considered judgments on several major dramatists, but also his immediate impressions of theatre-experience as audience-member and as director in America and throughout most of Europe.

They are divided into five sections and are printed out of chronological order the more clearly to follow Bentley's actual "search" for

theatre-in-performance, for plays presented throughout the Western world, for theatres in many countries where he might by himself search out methods of production. It is a rare and serious critic who is willing to undertake the rigid and rigorous labors of direction in order the better to understand drama. And it is worth noting that in addition to the literal breadth of Bentley's geographical journeying, he has produced Pirandello in Cambridge, Massachusetts, and Westport, Lorca in Dublin, E. E. Cummings in Salzburg, O'Neill in Zurich, and Brecht in Munich, Padua, Bologna, and on Radio Italiana.

Part One includes nine pieces recording critical "responses to theater" in New York, London, Paris, Berlin, and various Italian cities from 1947 to 1950, with "a kind of inventory held in Salzburg" in the latter year. Part Two contains as many essays assessing, with "no attempt at a round-up," the work of Margaret Webster, Chaplin *(Monsieur Verdoux)*, Martha Graham, the pantominist Etienne Decroux, and the problems of producing Strindberg, Lorca, and O'Neill. Part Three "consists of tributes to three outstanding careers in the modern theater," those of Shaw the playwright, Copeau the director, and Stark Young the critic. Part Four studies the dramas of Eduardo De Filippo, Pirandello, Yeats, Chekhov, and Ibsen, and the acting of the Abbey Theatre players. The volume closes with a section of three short pieces "bandying generalizations and theories."

E. J. West,
University of Colorado

FILM AND THE DIRECTOR. By Don Livingston. New York: The Macmillan Company, 1953. pp. x+209. $4.50.

Mr. Livingston, who has evidently had considerable experience directing films, expresses his point of view with regard to this book when he says, ". . . no book can teach a man how to direct films; it can only help him to understand a director's problems." This is a somewhat modest statement; certainly many portions of the book do teach directorial principles in a way that the reader (preferably one who has had experience in making something a bit more ambitious than home movies) can understand and eventually put into practice. It is true that many of the director's problems are not presented with the idea of "teaching"; they are simply pointed out as interesting bits of information.

In my estimation, the "teaching" parts of the book include those on Screen Technique, The Cut, Movement, portions of About Camera, and the Commercial Aspect. Chapters which might be placed in the "information" category include such subjects as the actor's problem, motion picture sound, production procedure, and elementary camera techniques.

In the first forty-seven pages Mr. Livingston discusses with simplicity and accuracy the basic problems of camera and subject movement, the matching cut and the cut away, matching movement and "the look," and the "twelve basic movements" of camera and/or subject. The exposition of each problem includes specific examples and extremely clear and pertinent diagrams. The discussion of "screen geography"—the problem of the orientation of the screen image to the viewing audience—is particularly recommended for its brevity and clarity. The principle of "screen geography" is easy to understand, but difficult to put into practice when the shooting of scenes which must cut together does not follow the order they will take on the screen. The author's "imaginary line" which must not be crossed by the camera viewpoint is a graphic device which can be used by the director in the planning stage of his work and one which should eliminate screen direction and orientation errors at the time of actual shooting.

The chapter on the Commercial Aspect, with its reproduction of a sample production cost sheet, breakdown page, cross plot and shooting schedule, is rather brief; yet the author successfully points up the need for efficient production methods and explains the means whereby such efficiency can be achieved. The examples are drawn from "big time" productions, but the amateur movie-maker and the "small time" TV commercial, business, and educational film producer should be able to adapt the principles involved to the scale of his own enterprise.

I am somewhat puzzled about the identity of the audience for which this book is intended. The active "Hollywood" producer, director, or technician might be interested in the presentation of the material, but would hardly put the book on a "must read" list. I should imagine that the book would be of most value and interest to the student enrolled in courses in TV and motion picture production, "serious" amateur producers and the numerous "one-man" commercial motion picture organizations. There is no doubt that this is "must" reading for the client who commissions the production of business or commercial films; he would probably learn enough about motion picture direction

to let the director assigned to a production work without interference.

RICHARD WOELLHAF,
University of Denver

TELEVISION WRITING AND SELLING. By Edward Barry Roberts. Boston: The Writer, Inc., 1954; pp. xviii+499. $5.75.

The script editor for the Armstrong Circle Theatre has prepared a reference book of great value to the author desirous of vending plays to commercial television networks and not particularly concerned with improving the dramatic fare they offer.

The undoubted assets of the book are the facsimiles of acceptable formats for television plays; the analysis of the technical differences between various versions of the same plot as narrated through the media of the novel, the stage play, the motion picture, the "live" television play, and the filmed television play; the information concerning copyrighting of materials used in television; the sample "release forms"; and the excerpts from the television code.

The liabilities of the book would probably not be so considered by one who is attracted, rather than bored, by the mysticism of commercial television production. (The author is writing for the former group of readers.) The bulk of the book (and presumably its cost) might have been halved if materials not directly relevant to writing and selling television plays had been omitted. The appropriateness of certain anecdotes is not obvious; they do not seem to have sufficient inherent appeal to warrant their telling in spite of their irrelevancy. Some of the author's assertions may be challenged by a reader who is admittedly more partisan than impartial; e.g., some of the rigid restrictions in television plays are not induced by limitations of the medium, but by the inanities of network broadcasting.

Mr. Roberts is particularly to be commended for his exposition of the mechanics of production which the successful television writer should know. There can be no real substitute for direct and primary experience in producing television plays if one is to write intelligently for the video camera, but it would be difficult to devise any better vicarious experience than Mr. Roberts provides.

HENRY L. MUELLER,
University of Illinois

TELEVISION BROADCASTING. By Howard Chinn. New York: The McGraw-Hill Book Co., 1953; pp. viii+700. $10.00.

This profusely illustrated text on television is not for the beginner. It requires considerable knowledge of electronics. However, to the reader whose background includes amateur radio or some preparation in radio or electronics, the text is an excellent introduction to the intricacies of television. It fills the gap which has existed between purely non-technical books on television production and those on its electronic theory.

While the text probably contains no technical information which would be new to the practicing engineer, it does contain a lot of essential information that will enable him to translate his theoretical knowledge into everyday work at a television station. The procedures are mostly those of a large, network station, often applicable only with great modification to the small station, but they are sound.

To the person with a non-technical main interest in television, but who must be able to converse with the engineers, a lighting technician for instance, or a well-informed director, this is a most useful book. If such a reader will take the time to study the reasons for the many electronic idiosyncrasies of television, he will be able to make reasonable and intelligible demands on the engineering staff and to appreciate the difficulties under which they operate. Such a reader must expect his electronics to be taxed to the limit. It will not be easy going, but it will be worth it.

Like most texts on television, this one seems to be almost unaware that the problems in the audio department are even more complex than they are in radio. Such an omission would not seem bad if one could be sure that the audio engineers were at least trained in radio studios. Practice has shown that they frequently are not.

A section of the book is devoted to color television. Since Mr. Chinn is a chief engineer for CBS, and since the book was written before the FCC ruling which eliminated the CBS color system as such, this section is somewhat outdated. Nevertheless, it contains general information about color television problems which is still of value.

This is a valuable book for the informed producer, technician, or director as well as for the engineer just entering the field. One must not expect it to be easy reading, especially if one's knowledge of electronics is limited. With-

out such knowledge, it is not of much value; with it, it is well worth the price.

[Note: This review was prepared with the assistance of Mr. Jack Chenoweth, Chief Engineer, Station KETC, St. Louis area educational television station.]

WILLARD BELLMAN,
Washington University

PROBLEMS OF ANALYSIS: PHILOSOPHICAL ESSAYS. By Max Black. Ithaca: Cornell University Press, 1954; pp. xi+304. $5.00.

Not so very long ago it was the vogue in some quarters to speak of *semantic analysis* in awed tones as a new way of salvation from all earthly woes. The apocalyptic doctrine, according to some, had just been freshly conceived in a schoolhouse in Vienna; according to others, in Warsaw. And emissaries from both schools roamed the far corners of the intellectual world —yea, even unto New York and Chicago—proclaiming its hope and proposing to cast the demons of metaphysics out of the minds and words of men!

Now that most of the initial stir has subsided, there should be a wider reading public for sounder, if less pretentious, attempts to promote more intelligent uses of words through better understanding of their ways. Just such an effort is the present volume of essays in which Max Black carries on the ancient quest for clearer definitions in the best Socratic traditions of perseverance, ironic wit, and good sense.

No one who has sifted the formidable technicalities of "pure syntax" for some trace of tangible result should fail to read the penetrating analyses of *Frege on Functions* and *Carnap on Semantics and Logic* in the two concluding essays. The latter ends with an amusing fable of a disturbed chess player who, to resolve his perplexities concerning the rules of the ordinary game, is advised to take up a practically identical one called Heterochess. This myth for moderns raises serious doubts about the point of hetero-language theories of logic, and is strongly recommended to the attention of all semioticians, budding, blooming, or suffering from "exhaustive calculi."

Black's own critical technique is relatively simple, employing such terms as "range definition," "paradigms," "constitutive factors," "borderline cases," and "presuppositions (of definition)." Described most explicitly in the second chapter, it is illustrated by application throughout all the others: typically in Chapter Four, for example, to suggest that no useful purpose is served by the language of "sense data" in philosophy; or in Chapter One, to show that "science" is commonly employed as a eulogistic term, and that the usual definitions of "scientific method" are mostly banalities consisting of "platitudinous verity or epigrammatic falsity," and serving more to be persuasive of ulterior ends than to clarify real issues of research.

The sophistical nonsense dissected with equal skill in Chapter Three on *Saying and Believing*, however, might well have been omitted entirely from a volume hopefully addressed in the preface to "a reader who is not a professional philosopher." An astonishingly distinguished number of authorities are cited as considering the question, "If Thomas were to say 'Mushrooms are poisonous, but I don't believe it,' would he be contradicting himself?" Surely they must all have been under the misapprehension that their contracts of employment required them to take so silly a matter seriously!

Lest we be misunderstood, let us add at once that the classic paradoxes of Zeno are quite another thing. Mr. Black gives them a striking mid-twentieth century restatement in terms of the presumed operations of a hypothetical set of "infinite counting machines." The outcome is essentially Aristotle's observation (un-credited) that you can speak intelligibly of "infinites" as potentialities—as open possibilities of repeated operation in a continuum, that is to say—but not as discrete actualities. Hence: "We create the illusion of the infinite tasks by the kind of mathematics we use to describe space, time, and motion." (p. 108) But it is reassuring to find that the only mathematician cited as speaking sloppily on this point dates back to another century (L. Couterat, 1896).

Equally provocative is the re-invocation in Chapter Twelve of Descartes' "deceiving demon" to whose diabolical ingenuity has been added a sophistication of which old René knew not; namely, Hume's sceptical analysis of inductive reasoning, and the technical apparatus of latter-day formal logic. The conclusion, if we may parody Descartes, is *dubito, ergo dubito*. But Black's main point concerning deductive reasoning is a restatement of a thesis of his earlier collection of essays (*Language and Philosophy*, Ithaca, 1949) that the so-called "solutions of the problem of induction" are not only self-contradictory, but pointless, because there really is no such problem.

Perhaps the most basic views are stated on page twenty-one: "I am advocating an attitude

of active scepticism, of faith without belief, toward the very principles of investigation themselves . . . . Let me be content to affirm that in the last analysis there is *no* last analysis." This line of thought calls for a fuller, more systemmatic statement than collections of occasional essays, brilliant as most of these have been. Let us hope *the* book is forthcoming.

WILLIAM R. GONDIN,
The City College of New York

DESTINY AND MOTIVATION IN LANGUAGE: STUDIES IN PSYCHOLINGUISTICS AND GLOSSODYNAMICS. By A. A. Roback. Cambridge, Massachusetts: Sci-Art Publishers, 1954; pp. 474. $8.50.

Much of the work in the field of linguistics has been done by mechanists who in ruling out psychology have sterilized their subject. This author brings out some of the inherent dynamicism which is the salient characteristic of such products of the human nervous system as language and speech.

While language affects the destiny of persons and groups, languages have their own destinies. The same three thousand languages spoken in the world today are but a small fraction of the languages which have expired. Yet the destiny of the language and the destiny of the group interweave. Particularly is this true with different words as they originate, as they come into wide usage, and as they retire from the scene of action.

"Each word has its biography, which, with mighty few exceptions, has never been told. Etymology, even when not doubtful, gives us only bare landmarks. How can we ever discover what has gone on in the minds of the individuals using the word? What changes have been wrought from year to year and why? Shall we ever be able to ascertain this give-and-take in regard to language? These are problems for a new branch of science I have christened *glossodynamics*, dealing, as it does, with the psychology of language from a *motivational angle*." (p. 45).

If there is destiny in language, it is because certain expressions will be forming, partly because of extraneous circumstances and partly because of our own reactions and inclinations. Some of these, like the course of least effort, are universal; others are likely to arise in special groups which may be in conflict with those of other groups. A balancing or compensating process may go on for years or decades, and a compromise may eventually ensue in the form of a new term more neutral, and perhaps more colorless, than the one already in use and the other seeking its place. If we take stock in the individual unconscious, there is no reason to flout the collective unconscious. This is merely "the operation of the unconscious in the individuals of a particular group conveying in one direction to the advantage or the interest of the group as a whole." (p. 52). The group mind is not so much a suprapersonality as an interpersonality.

Although the author explicitly does not claim that a name of a person will tend to affect his destiny or that the actions of a person may affect the destiny of a name, he presents, as a pilot inquiry, data from some dozen languages to this effect. Among scores of names which are cited as instances only, are Pericles, which means "far-famed"; Demothenes, which indicates "strength of the people," and was certainly the function of his great oratory; Aeschines, who was banished for making false charges against Demosthenes, actually means "disgrace." In the case of Caligula, which means "monster," it is the sounding of the name itself which strikes us as uncanny, almost fiendish. Virgil, the most celebrated poet of the Romans, seems to be fated by a name which means 'twig of laurel.' Tacitus was so reticent about his own life that his name conforms to his taciturnity. Scores of other illustrations include many of the names in the Hebrew Bible as well as certain of the colorful names of the Italian painters and of the great German musical composers. Machiavelli comes from *macchia*—a stain or spot, while *alla macchia* means "in secret," not "on the level." Torquemada comes from *torque* (torture) and *mada* (armada), and so means "armada of tortures." The analysis of chief names in the Nazi regime and the current Russian scene show ominous overtones in their route designations.

Other chapters, which analyze aspects of language structure from both social and ethnological settings, pertain to phonetic contributions such as *st, ng*, linguistic dominants, and dialectics of the verb. Slang is correlated with maturity of personality in a special chapter. Two chapters are given to a comprehensive survey of psychological linguistics. This book must be in every large speech library. Only 800 copies were printed.

ELWOOD MURRAY,
University of Denver

WORDS AND WHAT THEY DO TO YOU. By Catharine Minteer. Evanston, Illinois: Row, Peterson and Company, 1953. pp. 128. $1.20.

Theories contained in this book, which deals with general semantics for children, were gleaned from a three-year experiment conducted in the Nettelhorst School of Chicago, with seventh and eighth grade pupils in classes that ranged in numbers from forty-two to forty-eight. The chronological age ranged from 12.0 to 15.4, the I. Q.'s from 84 to 130, and the standardized reading scores from 5.8 to 13.0+. There were also wide ranges in cultural and economic backgrounds.

The author maintains that words do something to persons, and since by *words* all forms of communication—conversation, speeches, discussions, radio and television programs, and reading—are meant, I heartily agree that words are communication and that they do something to *you*.

The programs presented in this book provide comprehensive and flexible plans for the semantic training of children in the elementary grades. They are based on some of the principles involved in the relationship between language and thought, in the scientific use of language, and also in the misuse of language. The course itself is designed to train pupils to detect and to deal with bias, prejudices, oversimplifications, and ambiguity in what is read and heard, and in understanding of self and human relations.

The book is set up in a series of sixteen lessons. Each lesson is divided into an overview of the material to be read as an aid in the preparation of the lesson and a step-by-step presentation to the pupils. Materials taken up in the sixteen lessons include: Theoretical Bases, Resource Readings, Mis-evaluations, Attitudes and Habits. Each lesson states a conclusion and each succeeding conclusion carries the student's thinking farther.

The author claims that general sematics can be taught successfully if the teacher understands the procedures. Such procedures would have to be understood by the teacher before she could successfully use the book.

The book can easily be adapated to the ninth grade level, and my belief is that seventh, eighth, and ninth grade teachers can get much worthwhile information from this book.

WILHELMINA G. HEDDE,
Adamson High School, Dallas

SPEECH CORRECTION: PRINCIPLES AND METHODS. By Charles Van Riper. (Third edition). New York: Prentice Hall, Inc., 1954; pp. xvi+582. $5.75.

There is little or no need to restate the great contribution this text has made towards the improvement of clinical practice in the correction of speech problems. Since its first edition in 1939, it has been an outstanding textbook and reference in its field. Particularly popular have been the chapters relating to defects of articulation, variants in speech development, and to the nature, cause, and treatment of stuttering.

The value of this review probably lies mainly in a statement of the revisions made in the third edition.

The greatest modification is the complete rewriting of the material on stuttering. This is covered in one rather than the two chapters previously devoted to the subject, and in this reviewer's opinion, it is an excellent piece of writing. Its conciseness, clarity, and human interest make it easy reading even for a beginning student. The backbone of authority, diverse opinion, and research support is evident but always beautifully concealed by simplicity of style and purpose. The chapter unfolds in logical sequence beginning with a section on *origins of stuttering*. After describing the nature of *primary stuttering*, the author suggests an indirect and prophylactic program. A new section is added on *transitional stuttering* before the entirely rewritten material on *secondary stuttering*. As introduction to the treatment for secondary stuttering the author discusses *theories of stuttering*. In support of a "multiple cause" point-of-view he presents the theories under the following classifications: neurotic, constitutional predisposition, semantic, and conflict reinforcement. Some material such as the procedures for examination of stutterers was retained and rearranged, but for the most part this is a new discussion of the subject.

Articulation disorders, cause, and treatment, were also combined into one chapter. The subject is introduced by sections on *what sounds are defective, why are these sounds defective*, and *under what conditions do the articulation errors occur*. These are followed by articulation testing procedures carried over from the last edition, and then by a pesentation of the causes for articulation disorders. After a new introduction to the treatment of articulatory deviations, the sections on *general principles of treatment* including the material on *ear training* are left intact.

The revision of these chapters has been mentioned in more detail as an example of the major reworking that is apparent throughout the book. Only two chapters are virtually untouched: "The Speech Therapist" (formerly entitled "The Speech Correctionist and General Procedure in Treatment"), and "Cerebral Palsy." All others including "Cleft Palate," "Foreign Dialect," "Hearing Problems," and "Voice Disorders" are completely rearranged and include the recent developments in these fields. The early chapters, "Speech Defects as Handicaps," "The Disorders of Speech," "Understanding the Speech Defective," "Psychotherapy," "How Children Learn to Talk," and "Delayed Speech" all have been given new illustrations, introductory statements, and clarifying treatment with some material being omitted. However, they remain essentially the same in scope and development. New references have been added to the lists following the chapters, some of which have "true and false" statements rather than annotations to provoke interest.

It can be observed that this reviewer feels this book, already a basic text, has been improved greatly by the rewriting. If the reader owns an old edition, he is advised to obtain the new one without hesitation, and without fear of unnecessary duplication. It should be available to anyone whose province in teaching includes helping those who have speech defects as handicaps.

LESTER L. HALE,
University of Florida

HOW TO WIN LAWSUITS BEFORE JURIES. By Lewis W. Lake. New York: Prentice-Hall, Inc., 1954; pp. xii+303. $5.65.

Justice and law are not always synonymous. The scale of the blind goddess is sometimes tilted by superior skill in arguing a case before a jury despite inherent equities. It follows that members of the legal profession share with teachers of speech the responsibility for improvement of verbal and technical abilities designed to equalize the presentation. Proof that lawyers are aware of this need is recorded in the appropriate bibliographies of the *Index to Legal Periodicals* for both nisi prius and apellate arguments. This volume is a significant addition to the list. It was put together by an eminently successful pleader who earned his reputation during jury trials in half a dozen jurisdictions. (The author is not, however, concerned in trials without juries nor with the unique requirements of appellate argument.) His product is an intensely practical one for brother lawyers and for teachers of speech interested in adequate preparation of public speakers for all occasions.

The relations between speech and law are of ancient and continuing importance. Sicilian rhetoric was, of course, essentially forensic, and the histories of English and American eloquence are replete with speakers whose achievements in courtroom controversy equalled their accomplishments in deliberative assemblies. But American forensic oratory has declined considerably since the days of Choate and Webster, and it is only recently and under the spur of great practical necessity that signs of a renascence have become apparent.

The teacher of speech is today concerned with the relation of his discipline to law from both substantive, e.g., slander or constitutional safeguards for free legal speech, and procedural and technical points of view. This latter embraces the particular demands of legal method, of opening argument, direct examination, cross-examination, and summation in jury trials. It is with these concepts that Mr. Lake is constructively concerned.

He has drawn upon the resources of extensive personal legal experience, practical psychology, and English rhetoric in order to explain techniques needed in the rough-and-tumble of courtroom encounters. In consequence, he has stressed practical rather than artistic applications of rhetoric. Despite this, he has developed his subject under the traditional topics of speaker, audience, and speech in that order. Mr. Lake's distribution of space is quite uneven. Only fifteen pages are devoted to the speaker, and readers trained in formal rhetoric will miss comment on the speaker's ethos and the lack of consideration of relevant Aristotelian maxims. Some thirty additional pages present views on analysis of the audience (jury). The balance of about 250 pages is given to discussion of content and methods of trial argument.

It is in coming to grips with such practical necessities as choosing a jury, preparing an opening statement, selecting issues, handling evidence, and interrogating witnesses of all sorts and in a variety of situations that Mr. Lake excels. His keen awareness of the tactical uses of wit, humor, exposé of logical fallacy, and knowledge of when to pursue and when to drop a line of investigation testifies amply to the background of his tremendous success at the Bar. He has, moreover, chosen wisely from a number of actual cases for illustrative material

dealing with opening statements, questioning of friendly and adverse witnesses, and verbal fencings with opposing counsel and with judges.

There is a good deal of law interwoven into these pages, too, including a lucid explanation of the parole evidence rule in relation to written evidence. And while references to classical and modern texts on public speaking are not frequent, the ideas of Gilman, Hayes, and Yeager have not escaped Mr. Lake's attention.

A final chapter on selected supplementary reading for the attorney is undistinguished.

In effect, Mr. Lake has written a very practical guide for arguments in trials before American juries, useful alike to his brothers in the law and to teachers of speech in exploring and satisfying demands upon the forensic branch of their profession. He has learned what produces success before juries and has made it amply clear to readers.

GEORGE P. RICE, JR.,
Butler University

THE FUNK AND WAGNALLS BOOK OF PARLIAMENTARY PROCEDURE. By Lawrence Wilford Bridge. New York: Funk & Wagnalls, 1954; pp. xii+180. $3.00.

The author of this manual goes far in achieving his goal of filling a "need, not of a new code of practice, but of a better understanding of the present code; not of revision, but of clearer exposition, better presentation, abler instruction." Beginning with the basic main motion, he ties in related and more complex procedures and their rules, until he has provided a simple and unified pattern of parliamentary law. Criticizing many other books as "too exhaustive, too detailed, or too complicated," he seemingly intends this manual not to give all rules of all motions, but only what is generally useful and needed. In thus simplifying, he does perhaps better than he had hoped in way of completeness, for in only a few motions does he omit rules of even minor importance, and these rules are the less frequently used in most meetings and conventions: Reconsider, Reconsider and Have Entered on the Minutes, Appeal, and Previous Question.

The most useful and novel features of the work are its *Table of Motions*, its examples of reports, constitutions and by-laws, mass meetings, trial procedures, etc., its chapter on *Legal Rights and Obligations*, and its outstanding forty-six pages of *Model Business Meetings*. These *Meetings* illustrate the language and procedures of every motion treated earlier in the book. The *Table of Motions* is the most complete and accurate bird's-eye view of parliamentary law of any book on the subject. This makes it useful as ready reference for those experienced in procedure.

The very completeness of this *Table* will cause it, unavoidably, to be thoroughly mystifying to beginners. This points to a most difficult task of works on this subject, of providing both a reference manual for the experienced and a text for beginners. Bridge performs this double task better than most. However, it might be suggested to him and other parliamentary authors that the uninitiated could possibly be more immediately oriented in the unending rules if, prior to the exposition of particular motions, he were given an over-all view of the *problems* of parliamentary gatherings (need to enact, modify, put aside, defer, give special precedence, undo erroneous action). Then, as the various motions emerge, he should be able better to fit each into an understood pattern of general parliamentary problems and their solutions. Also, it might appear, in view of modern research and experience in group psychology, demonstrating meeting-situations in which a chairman should avoid, rather than use, parliamentary procedure, that all parliamentary authors of today owe their readers a chapter on when it is wise to adhere to and when to ignore strict adherence to rules.

What additionally might have been included does not, however, minimize the material selected and its clarity of presentation. For this should be a useful guide in classroom—or private—learning, and valuable as *parliamentary authority* for the general run of organizations.

ARLEIGH B. WILLIAMSON,
New York University

CUSTOMS AND CRISES IN COMMUNICATION. By Irving J. Lee. New York: Harper & Brothers, 1954; pp. xii+334. $3.00.

This is a unique book which should take its place among Mr. Lee's other works as a major contribution to the literature and study of communication. It is unique in that it represents chiefly a compendium of "Cases for the Study of Some Barriers and Breakdowns." This is the way the author describes the content of the book, but it does not appear to be a subtitle in the usual sense. The book's title is appealing, yet it would be more definitive (Mr. Lee being the general semanticist that he is!) if it contained the word "cases" rather than "customs," which may not accurately reveal the book's content.

The book will be welcomed by speech teach-

ers, training and personnel directors, industrial relations and management experts, and executives and supervisors. I would add to this list communications experts, but the author makes the point that "this is one of the few areas of human concern in which there are no experts" when he points out a number of good reasons for a casebook in communications. Many might question this conclusion and even point a strong finger toward the author for heading the list, but there is no question of the agreement on the value of this sort of a book.

The case method has been well established as a valuable medium for the analysis of human relations problems. Graduate schools and industrial and government training directors have made much use of the method in bringing people together to be better managers, leaders, and communicators. Although the majority have done this under the general heading of "human relations" training, there has been at least an implied attempt to improve communications, and many of the cases in prior works have some communications focus. The author's approach, then, is not entirely new, yet he makes a major contribution in bringing a variety of communications cases into one volume. In doing this, we can hope that more use will be made of the method in undergraduate speech, communications, social psychology, and industrial relations courses.

In a forty-two page Introduction, Mr. Lee discusses how cases might be used to study communication problems, some suggestions, some values and comparisons, an outline of the communication process, an analysis of communication breakdowns, and a brief bibliography. This part of the book is an admirable essay written in the author's clear, lucid, yet tight and compact style, which makes it very readable and a valuable piece of writing. In a comparison of the use of questions, conclusions, or cases as a base for group participation and involvement in a problem, he shows the superiority of the case method, particularly to induce conciliation rather than argument. One or two items might be open to question, such as his conclusion that "the size and composition of the group are not significant factors."

The basic value of this casebook might well depend on the selection of the cases, which in general seem good. There are forty-two cases. A weakness in the structure of the book is the grouping of these into seven parts simply numbered and without headings. Some introductory comments, or at least a heading for each part, would be useful. Part VII contains a number of items in the form of brief articles or excerpts from a number of leading writers on argumentation, listening, and human relations; these to be used as a basis for discussion.

The cases come from a variety of sources and authors (not written by Mr. Lee) and range from two to seventeen pages in length. The author explains his selection, emphasizing that they depict "a focus . . . in which the perceptions, assumptions, attitudes, and feelings of the people in communication situations led to noncooperation, conflict, and misunderstanding." Most of the situations depict breakdowns in interpersonal oral communications. One discusses a lengthy exchange of letters between Franklin Roosevelt, Stalin, and Churchill; another deals with problems in the teaching of fenestration surgery; and another is the famous case of General Patton and the sick soldiers. These serve to show the wide range of situations in the cases and that no walk of life is excepted from communication breakdowns.

The book is highly recommended for all students and teachers of communication and for all communicators . . . which means practically everybody.

HAROLD P. ZELKO,
The Pennsylvania State University

BUILDING A BALANCED COMMUNICATIONS PROGRAM. Edited by M. J. Dooher. General Management Series Number 170. New York: American Management Association, 1954; pp. 44. $1.25.

There are two points that ought to be made about this compact booklet. The first is that we academicians who are interested in public speaking, discussion methods, and oral communication may profit from reading it.

For a long time, we have been maintaining that the business world believes the techniques we teach are among the most valuable tools its upper echelon may possess. The business world does believe this, but it is not thinking about the discipline as we have it organized; a few conferences with business men—or the reading of this book—will make this clear.

The business man is not aware that tongue position, the "open throat," the clenched fist gesture, or the periodic sentence are of any importance in speech training. He would reject our average speech course (if he knew what it contained) as a training program for his supervisory staff; he would think us farther

up in "The Clouds" than Aristophanes' Socrates. Here is not simply a matter of difference in terminology, or a revolt against the cant of our profession. Management thinks in broader, simpler terms, as these articles indicate: "Sound face-to-face relationships . . . boss meet the people; people meet the boss"; "better staff conferences"; "fanning out of essential information to our key people"; "building mutual trust and confidence" between management and labor, between producer and consumer.

The second point is that business management might profit from consultation with academicians, if we may judge from this AMA publication. An orderly, more effective program of training in communications might result. The contributors of these essays, top-bracket officials of big companies, quite clearly regard "Communications" as encompassing a smattering of many loosely related fields. This person felt a bit displaced after being hurtled from a paper on "Communication Within Management" into one on "Getting the Most Out of Employee Benefits." A communications concept which embraces "functional organizational structure," "key words and their connotations," the individualistic nature of the buying public, "the management-family relationship," "editorial content of the house organ," and "the well-managed employee profit-sharing plan" is a hodgepodge. It cannot be systematized, and one does not believe that its principles can be systematically grasped and utilized.

It might be wholesome for both of us—the pedagogue and the practitioner—if we were exposed to each other's point of view. We, the pedagogues, can start by scanning this and similar books.

LINDSAY S. PERKINS,
Brooklyn College

THE DESIGN OF SOCIAL RESEARCH. By Russell L. Ackoff. Chicago: University of Chicago Press, 1953; pp. x+420. $7.50.

The Design of Social Research attempts, in the words of the author, to provide ". . . a (not *the*) methodology of social research." Recognizing the maturation of the social sciences technically, Professor Ackoff advances a methodology by means of which decisions arising in the course of research can be recognized, determined, and evaluated. According to the author's own admission, this book does not provide "easy or relaxed reading," due to its technical nature, but it does offer a commendably lucid treatment, since the use of technical jargon is kept to a minimum and since frequent clarifying examples are employed. *The Design of Social Research* should be a "must" for all beginning researchers in the social sciences. For researchers in the field of speech it has a more limited value, although it should prove highly helpful for those studies impinging on the disciplines of the social sciences and/or those involving sampling or statistical measurement.

The first chapter is introductory. Since the primary concern of the book is with methodologically designed experiments and research, the terms "experiment," "research," "design," "methodological," and "inquiry" are carefully and accurately delineated, and a sound justification is offered for methodologically designed research. The second chapter, devoted to the formulation of the problem, opens with the old maxim, "a problem well put is half solved." This chapter succeeds admirably in setting forth the various aspects of a problem and the methods of evaluation and modification for each. Aspects considered are as follows: the participants, the pertinent objectives of all the participants, the weighting of objectives, the alternative courses of action, the acceptance conditions, the alternative hypotheses, the possible mistakes and their consequences, and the seriousness of the possible mistakes.

Space limitations preclude an adequate review of the third chapter, one of the most valuable in the book, in which Ackoff defends the design of an *ideal* research procedure, assuming the researcher were completely unrestricted. Such concern with optimum research conditions and procedures will provide a standard of evaluation for actual research conditions in practice. This chapter amplifies with admirable clarity the specifications for the ideal research procedure, including, broadly, the required stimulation, the subjects to be observed, the environment, and the response.

The remainder of the text is devoted to "Practical Research Design," treated under three phases. First, the statistical phase covers "Sampling" (Chap. IV), "The Logic of Statistical Procedures" (Chap. V), and "Tests of Hypotheses" (Chaps. VI, VII, and VIII). Particularly commendable is the author's attempt to deal with statistics in as non-technical a manner as possible, the emphasis being on the logic behind mathematical procedures. Second, the observational phase (Chap. IX) deals with such problems as the unavailability of subjects, refusals, and the design of verbal substitutes (tests and questionnaires). Third, the operational phase (Chap. X) suggests how a methodology

can be developed for such aspects as the pilot study, pre-test, trial run, budget-time schedule, preparation of a working guide and the attendant directives, progress record and quality-control procedures, selection of research personnel, administration, and the criteria for evaluating operational planning decisions. Discussion topics, exercises, and suggested readings are given at the end of each chapter.

S. J. CRANDELL,
The State College of Washington

RESEARCH METHODS IN THE BEHAVIORAL SCIENCES. Edited by Leon Festinger and Daniel Katz. New York: The Dryden Press, 1953; pp. xi+660. $5.90.

As everyone knows, research in communications has prospered mightily in the past twenty years, and in the sub-area of "mass communications" has been particularly fruitful since the end of the 1930's. Most of the most useful research of the latter sort which has occurred since 1938 or 1939 has been produced by sociologists and social psychologists. Yet only within the past half-dozen years have we had any systematic discussions of the research methodology applicable to communications studies. Such books as Larrabee's *Reliable Knowledge* and Robert Lynd's *Knowledge for What?* have proved exceedingly useful; yet both of these books are comparatively general and theoretical. The Festinger and Katz *Research Methods in the Behavioral Sciences* is the first book I have seen which presents, in a thorough and systematic fashion, the routine problems and technique encountered in social psychological studies.

Research Methods begins with an "overview" of social-psychological theory and methods, and includes sections on "research settings," sampling procedures, methods of data collection, the analysis of data, and the application of research findings. The chapters under these general headings are by various authors, but are uniform in excellence. Each chapter has its individual bibliography; the entire book is very rich in its citation of appropriate studies.

It seems almost superfluous to say that anyone concerned with research or with graduate work in speech should familiarize himself with this book, either to become acquainted with techniques not commonly used in his own area, or to provide himself with a useful guide to routine communications research procedures.

MARTIN MALONEY,
Northwestern University

MASS MEDIA AND EDUCATION. Edited by Nelson B. Henry. National Society for the Study of Education Yearbook LIII, Part II. Chicago: University of Chicago Press, 1954; pp. x+290+lxxvi. $4.00.

Five or ten years ago it was in vogue for educators to excoriate the profit-motive when they wrote about the mass media; those were times when Fabians smiled in the U. K. and the U. S. reminded its broadcasters to limit their profits. Now the vogue is changing. *Mass Media and Education* is written with few of the previously popular nips and slashes at the body capitalist; it is not written to the greater glory of mammon, but neither is it written in disregard of U. S. economics. Sources of this change could be sought in international affairs, domestic politics, and memory that even the U. S. Supreme Court is reputed to be influenced by the world around it.

Judicious and straight-forward writing characterizes this attempt to induce teachers to lead themselves and others to constructive uses of the mass media. The main problem of the writers is similar to the one of Orwell in *1984* and Riesman in *The Lonely Crowd:* to find the means to freedom and productive individualism in processes which threaten to yield intellectual slavery. Theoretical and applied suggestions are offered by experts who state their propositions in language more complimentary than that of the drill book and the school reader. Purposes of the mass media are first explored by Fred Siebert, Theodore Peterson, Robert Wagner, and Keith Tyler; then events and outcomes of mass communication are described by Wilbur Schramm, Charles Swanson, Franklin Fearing, and Dallas Smythe; and finally some recommendations for action are made by Per Stensland, Edgar Dale, and Robert Blakely. Late research findings and current theoretical concepts are blended with a variety of historical materials.

Specialists and generalists alike should at least look into this book. Some of the writers clearly show their human ills and vices, and no book of this sort can be expected to provide an even flow of style, insight, and ideas; but the substance of a dozen books and fifty articles is said well here, and editorial results are above average for a collection of papers. While college readings in social aspects of mass communication could be assigned from it and adult groups could use it as a basis of discussion, its previously unpublished materials, bibliographi-

cal citations, and index could place the book with reference volumes of the researcher.

KENNETH HARWOOD,
University of Southern California

HOW NATIONS SEE EACH OTHER: A STUDY IN PUBLIC OPINION. By William Buchanan and Hadley Cantril, with the assistance of Virginia Van S. Zerega, Henry Durant, James R. White. Urbana, Ill.: University of Illinois Press, 1953: pp. viii+220. $5.00.

In 1947 the UNESCO General Assembly approved a number of resolutions authorizing a study of "Tensions Affecting International Understanding." One resolution called for "Inquiries into the conceptions which the people of one nation entertain of their own and of other nations." Professor Cantril and his associates in the "Tensions Project" decided to use public opinion sampling techniques as one method of conducting the inquiries. The present volume, published in 1953, reports, with a scientifically proper blend of caution and thoroughness, on the results of that experiment.

The choice of countries for study seems to have been governed partly by the possibility of securing the active cooperation of competent opinion research centers in different lands. The report covers studies made in nine countries: Australia; Britain; France; Germany (British Zone); Italy; The Netherlands; Norway; Mexico (urban centers); and the United States. Because this was to be a "pilot study," the samplings were set at the modest figure of one thousand for each country.

The investigators sought to probe five areas of public opinion, summarized in the first chapter as follows: "(1) The individual's estimate of his own position in the class structure of his country, and its relation to his view of other people at home and abroad; (2) His feeling of personal security in matters unrelated to international affairs, and his satisfaction with life in his own country; (3) The peoples toward whom he feels friendly or unfriendly; (4) The stereotypes he carries in his head of his own and certain foreign peoples; (5) His ideas about human nature, peace, world government, and national character.

Anyone attempting to appraise the results of this study needs to exercise the same cautious restraint that the investigators show in reaching them. Certainly it can be said that the results warrant further investigations of a similar nature, though obviously some means of cutting down the interval between the field work and the final analysis ought to increase the usefulness of the investigation. Perhaps it should be said, too, that this publication ought to constitute something of an answer to the critics of UNESCO both inside and outside the Congress of the United States, though here it is doubtful whether anyone but convinced partisans, looking for possible ammunition, will go through the careful references to problems of investigative and analytical techniques and the numerous statistical charts contained in the book.

Among readers with no political ax to grind but with an interest in the subject under investigation and a sympathy for the problems the investigative method raises this book will stimulate certain friendly questions. Two of them may be mentioned here very briefly. (1) Obviously, studies like this should help to improve relations among countries in the democratic world, but since the real source of tension lies between the East and the West, and the East is closed to outside investigations of public opinion, the "probing" must be done on the periphery of the infection. How much real hope, then, for relief from tension, which is the announced aim of this kind of work? (2) Some readers may wonder, as I do, whether the results of this study warrant so much emphasis on class structure as the authors have given it. Should not more attention be given to the relations between governments and to the kind of public communication that reaches the respondent, i.e., what he reads and hears, where it comes from, and how it, in turn, is influenced? The writers mention these two points as very important but devote more of their attention to social and economic differences that may influence the respondents.

ROSS SCANLAN,
City College, New York

MEASURING GROUP COHESIVENESS. By Lester M. Libo. Ann Arbor: University of Michigan, 1954: pp. ix+111. $2.00.

Mr. Libo has reported a series of controlled experiments that should be of interest to teachers and researchers in group discussion. The purpose of the experiments was to develop new techniques for the measurement of group cohesiveness, defined as "the group's attractiveness for its members, the resultant forces acting on all the members to remain members of the group."

The subjects were 126 male and 87 female

undergraduates, all of whom volunteered to participate in a set of newly formed study clubs. The subjects were assigned at random to a number of small discussion groups. Half of the groups were deliberately made high in attractiveness, and the other half low in attractiveness. One technique for controlling group attractiveness was the assignment of a discussion topic. The subjects were asked to choose between two topics: Case Studies in Human Relations, and Accident Prevention. Human relations was the unanimous favorite of all subjects used, and was assigned to the high attractiveness groups. Accident Prevention was assigned to low attractiveness groups.

After each group had discussed its topic for half an hour, three measures of group cohesiveness were applied. First, a conventional questionnaire was administered with questions such as, "Do you want to remain a member of this group?" Second, a projective test was given after the fashion of a Rorschach or TAT. The test consisted of three pictures of ambiguous behaviors by small groups, and the subjects wrote a short story in response to each picture. Stories were scored in accordance with a detailed method for quantifying positive and negative reactions. Third, an ingenious locomotion technique was applied. Members of each group were told that they could have future meetings if they individually so desired. Each person then went alone into an adjoining room in which there were two doors, one marked Meeting Room, and the other marked Checkout Room.

In general the findings were that the two experimental conditions, low attractiveness and high attractiveness, were significantly differentiated by all three measurement techniques; and that the scores from the three techniques were significantly correlated. Interesting variations in the data are pointed out; stimulating suggestions for further research are given, together with complete details for administering and scoring the projective test.

The research problem should have been stated earlier in the report and could have been stated better. The review of previous research is not clearly organized, nor is the section on techniques and procedures. Usually commendable detail is given. (Two exceptions: we are not told if the groups had chairmen; and we are not told the exact number of groups and their sizes.) Tables and their captions are remarkably clear. Statistical procedures are sensible and not over-refined, but the author's interpretation of his r values leaves something to be desired. The report should be commended for warning the reader of its own weaknesses. The author seems to be aware of the differences among interpretations, conclusions, and implications. The style of the report is clear and readable most of the time but becomes pompous and stilted when significance of the study and relation to other research is being considered. (Example: "The relationships found to exist between cohesiveness and other significant aspects of group life have demonstrated the fruitfulness of its conceptualization and the cogency of its use.") The over-all evaluation of this reviewer: a thorough and conscientious job; a contribution to both knowledge and research methodology in the area of group discussion.

MILTON DICKENS,
University of Southern California

THE DYNAMICS OF GROUPS AT WORK. By Herbert Thelen. Chicago: University of Chicago Press, 1954; pp. 379. $6.00.

One of the foremost needs of those who teach and advise in the field of group dynamics has been for a textbook that would set forth, clearly, interestingly, and authoritatively, the basic principles of the subject. Cartwright and Zander came close to providing this in the introductory chapters to their anthology of experimental studies *(Group Dynamics: Research and Theory)* but, on the whole, addressed themselves more to the research scientist than to the average student. Thelen, in many ways, comes even closer to fulfilling the need, but, in this reviewer's opinion, still falls somewhat short of the mark.

There is little doubt that Thelen is one of the most creative and competent people in the field, and that he has a rich background of research and action experience to draw upon.

His book is obviously the product of a fertile mind. The chapters on "Membership," "Leadership," and "Community" are outstanding in freshness of approach, depth of insight, clarity and practicality. His discussion of overlapping group memberships and the resulting "internal conferences" that take place within the individual is very interesting. His notion of "experimental" or "reality-oriented" leadership, with its avoidance of concepts like "democratic" and "authoritarian," is an important contribution. The section on leader anxieties is extremely concrete and helpful. His concept of the role of the "bridging group" in dealing with intra-community conflict is convincingly presented. Other outstanding features of the book are a list of principles for effective meetings which

are both sound and practical, and a section on the importance of interpersonal relations in the classroom which is nothing short of brilliant.

Unfortunately, the book as a whole is an uneven production, in which the above-mentioned highlights are surrounded by lengthy and frequently boring treatments of other matters. The six areas of group activity—community, classroom, faculty, management, training laboratory, and meeting—described and analyzed in the first six chapters are made unnecessarily forbidding to the reader by their length, by frequent and confusing cross-references to other parts of the book, and above all by a heavy overdose of jargon. One who did not know the author except through this volume might easily suspect him of trying to impress rather than communicate.

Another unfortunate aspect of this work is that it will add to the confusion that is already too widespread between group dynamics as pure or research science and group dynamics as applied science, art, or social engineering. The distinction between the "What Is" and the "What Ought To Be" of group behavior is nowhere to be found in Thelen's book. On the contrary, the author wanders back and forth so freely and imperceptibly between the two areas that it would be virtually impossible to separate them.

These may sound like rather sharp and major criticisms; and, indeed, they are intended as such. However, in all fairness, it should be noted that they probably result as much from a feeling of disappointment on the part of the reviewer over what this book might have been as from an objective assessment of what it is. Certainly when one compares it with what is currently available in the field, or considers what is likely to be produced in the near future, one must regard *The Dynamics of Groups at Work* as a first-rate contribution of tremendous value and importance.

FRANKLYN S. HAIMAN,
Northwestern University

BRIEFLY NOTED

PREACH THE WORD OF GOD. By Frederick M. Morris. New York: Morehouse-Gorham Co., 1954; 157 pp. $2.50.

This book, by the new rector of St. Thomas' Church in New York City, is a good addition to the "inspirational" literature on the subject of preaching. There are some practical suggestions, also, that will benefit both theological students and experienced ministers. The chapters, "Know What You Have to Say" and "How to Do It," are particularly valuable. But some of the author's emphases may well be questioned.

Many preachers will welcome only too gladly the extended discourse upon the responsibility of the listener and the suggestion that the latter needs to be exhorted with respect to his deficiency. Here is a strong refuge for incompetence in the pulpit. The listener has a responsibility, of course; but surely it is more profitable for the preacher to examine himself!

Unfortunately, the major thought of the book is dominated by the old dilemma of false alternatives. Preaching does not have to be either interesting and trivial or dull and profound. This implication is offset somewhat by the suggestion that truth itself (in Christ) is impelling; but Dr. Morris is so preoccupied with doctrine ("Preaching Christ") that he seems not to realize how ineffective sound doctrine can be in artless preaching.

E. WINSTON JONES,
Boston University

VARIETY IN YOUR PREACHING. By Lloyd M. Perry and Faris D. Whitesell. New York: Fleming H. Revell Co., 1954; 211 pp. $2.50.

This book by the professors of homiletics at Gordon Divinity School and Northern Baptist Theological Seminary will probably be received with some enthusiasm by preachers who hold to an extremely conservative theological outlook. Others will receive it with less enthusiasm. Not only do the authors regard "Biblical preaching as the one and only type worthy of the Christian pulpit," but their conception of Biblical preaching is narrowly literalistic. Thus *variety*—the special concern of the book—operating within a limited framework, becomes mechanical and contrived.

There is much quoting of widely-recognized works in the field of speech, but these materials are not always well assimilated. Also, the underlying distinction between "secular" and "sacred" in speech and homiletics is not entirely clear. While there are hints that would be of value to any preacher, the book's special point of view greatly limits its general usefulness.

E. WINSTON JONES,
Boston University

MACLAREN'S SERMON OUTLINES. Selected and Edited by Sheldon B. Quincer. Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 1954; pp. 151. $2.50.

The difficulty of securing proper materials for the study of religious address is amazing.

This is particularly so today, when one considers the availability of the Scriptures, the many commentaries, electronic devices for recordings, motion pictures, and the like. Still the most common source of materials seems to be biographies of religious speakers, printed sermons, and outlines of sermons: the materials for the study of oral address are, for the most part, examples of "written discourse." And therein lies one of the greatest weaknesses in the contemporary teaching of speech for preachers and other religious workers.

If one must rely upon the publication of speech materials, either for a concept of well-organized religious address or for an understanding of such logical form as typifies certain speakers and speeches, *Maclaren's Sermon Outlines* is helpful. "Prince of Preachers" that Alexander Maclaren was, he remains a superlative model to study. Incidentally, Dr. Quincer has done a delightful service in selecting, editing, and making available for up-coming students the outlines of certain sermons which some congregations have been hearing in various forms for many years!

CHARLES A. MCGLON,
Southern Baptist Theological Seminary

HOW TO ATTEND A CONFERENCE. By Dorothea F. Sullivan. New York: The Association Press, 1954; pp. 61. $1.00.

Dorothea Sullivan's *How to Attend a Conference* is another of the how-to-do-it books in The Leadership Library series of the Association Press. A clue to the scope of this manual is lodged in its sub-title, "Tips on How to Get More Out of All Kinds of Conferences." The introductory chapter, "Why Conferences Are Held," amplifies the premise that group discussions are an essential part of the American way of life by describing conferences as business enterprises for cities large and vigorous enough to accommodate them. The succeeding chapters provide a timetable of tips to all kinds of conferees—Legionnaires, representatives of the Scottish Terrier Club of America, and delegates to international conferences of the YWCA and YMCA. The tips range from a reminder to write for hotel reservations as soon as convention dates are published to a six-page summary of how to chair a meeting. The suggestions in Chapter Four, "Your Job as a Delegate," should prove useful to a first-attender at a convention who is not already acquainted with the prevailing structures of conference programs. Many of the author's suggestions, however, are less useful. Reminders to pack soapflakes for nylons and to refrain from shouting in hotel dining rooms and lobbies seem contrary to the stated aim of this series of books, "to bring down-to-earth information on leadership to people of responsibility." Like most how-to-do-it books in the field of human relations, this manual bears the virtue of compactness and the fault of over-simplification.

LOUISE GOBLE,
Washington University, St. Louis

BOOKS RECEIVED

THE UN TODAY. Edited by William W. Wade. The Reference Shelf. Volume 26, Number 4. New York: The H. W. Wilson Company, 1954; pp. 211. $1.75.

THE CENSORSHIP OF BOOKS. Edited by Walter M. Daniels. The Reference Shelf, Volume 26, Number 5. New York: The H. W. Wilson Company, 1954; pp. 202. $1.75.

UNIFIED ENGLISH COMPOSITION. By Gerald D. Sanders. Hoover H. Jordan and Wallace H. Magoon. (Third edition). New York: Appleton-Century-Crofts, Inc., 1954; pp. xv+542.

WORDS: THEIR SPELLING, PRONUNCIATION, DEFINITION, AND APPLICATION. By Hubert A. Hager and E. L. Hutchinson. (Fourth edition). New York: McGraw-Hill Book Company, 1954; pp. ix+206. $2.50.

SHAKESPEARE'S AS YOU LIKE IT. Edited by Alfred Harbage. New York: Appleton-Century-Crofts, Inc., 1954; pp. ix+82. $.45.

PSYCHOLOGY. THE NURSE AND THE PATIENT. By Doris M. Odlum. (Second edition). The Philosophical Library. 1954; pp. 168. $4.75.

BASIC REFERENCE SOURCES: AN INTRODUCTION TO MATERIALS AND METHODS. By Louis Shores. Chicago: American Library Association, 1954; pp. ix+378. $6.25. The sole "basic source" listed for the general area of speech is Sutton's Speech Index (1935).

SHOP TALK

LOREN REID, *Editor*

HOW CAN WE MEET the rising tide of students, scheduled to overflow college campuses during the next ten and fifteen years? This topic was the theme of the thirty-seventh annual meeting, held in Chicago October 14 and 15, of the American Council on Education, of which SAA has been for many years a constituent member.

The American Council on Education is an organization of organizations: colleges, universities, academic associations like SAA and the North Central, and a variety of other groups like the CIO and the American Red Cross that have an interest in education. Karl Wallace was at the Chicago meeting as SAA's official representative; also there were Henry R. McCurdy, of the Macmillan Company, publisher of several speech texts; F. Kenneth Brasted, a former teacher of speech, now with the National Association of Manufacturers; and presidents from half a hundred or more colleges and universities, including Michigan, Iowa, California, Hamilton, Notre Dame, Kansas, Mississippi, Bryn Mawr, Kenyon, Allegheny, Swarthmore, Oregon, Cornell, Texas, Oberlin, Michigan State Normal, Massachusetts, Toledo, Davidson, Buffalo, and Purdue. Your own school was probably represented.

Charts and graphs on display made vivid the simple fact that the annual number of births has nearly doubled from 1933 to 1953. The whole story, with statistics, may be found in a booklet, "The Impending Tidal Wave of Students," published in October by the American Association of Collegiate Registrars and Admissions Officers. The senior author is Ronald B. Thompson, of The Ohio State University, a past president of the Registrars and Admissions Officers.

The crux of the problem is this: the young people who will attend college through 1970 are already born. They are sleeping in cradles, stacking blocks in play-pens, and toddling off to the elementary grades. At present about 31 per cent of the college-age group, a total of 2,469,942, is attending college. Many crystal-gazers think this percentage will go even higher, perhaps to 40 or 50 per cent. If the 31 per cent figure is maintained, September, 1970, will see 4,219,047 students in college; if 40 per cent attend, the figure will reach 5,443,932; if 50 per cent attend, it will touch 6,668,817.

Still quoting Thompson's indispensable booklet: as for the number of teachers needed, if the current ratio of 1 teacher to 12 students is maintained, the present estimated number of college teachers, 205,828, will jump by September, 1970 to 351,587, if one-third of the college-age group attends college; to 453,661 if 40 per cent attend; and to 553,734 if 50 per cent attend.

In round numbers, therefore, from 150,000 to 350,000 more teachers will be needed for the 2 million to 4 million more students.

How many of these will be teachers of speech, drama, and speech pathology? Here we will forsake Mr. Thompson's crystal, and gaze a moment into our own. If there are now 4,000 collegiate teachers in our own profession—a rea-

sonable guess, and probably conservative—from 3,000 to 8,000 additional teachers will be needed, possessed of master's and doctor's degrees. Obviously nothing like this number of college speech teachers is now in training.

An important issue before the Conference, therefore, was a consideration of new sources of teachers: i.e., from high school staffs (which would really rob Peter to pay Paul), from retired teachers, married women, retired military personnel ("What can we do with the generals?" one speaker inquired), and from imported teachers from abroad. The most sensible solution was for each academic field to inaugurate a recruitment program—possibly another way of saying that teachers' salaries must be increased.

The Conference also considered the problem of better utilization of teacher talent: better lectures, more individual study, wider use of tutors under supervision, and the like. All of these enterprises go hand-in-hand with the problem of maintaining standards. And the question was faced whether entrance requirements should be raised so as to limit college attendance to those adequately prepared. This question different institutions answered differently. Some of the small colleges, i.e., those with fewer than 800, wish to remain small indefinitely; their small size, they maintain, is the basis of their distinctive contribution to higher education.

Junior colleges, the group felt, are sure to grow in size and number. One speaker argued that state legislatures could better afford to appropriate $400 per student to junior colleges, keeping the students in their home towns, than to appropriate $600 and more per student for training in state colleges and universities. Another speaker suggested that institutions arrange to offer off-campus courses, meeting after 3:00 p.m. in public school buildings, as a way of providing the equivalent of a junior college education to the young men and women of the community.

No one felt that the students of 1970 and thereafter would be less intelligent or less well-prepared than students of 1954-55. As the years go on, however, students will have to make an extra effort to keep up with their work, as did the veterans in the crowded years of 1947 through 1950.

In short, although the students are already here, the teachers and buildings are not even on order. Teachers need to be trained, and buildings constructed, in advance of the peak load. Aside from this massive problem, there are important things that the individual can do. High school and college teachers of speech need to recruit promising youngsters to the profession. Teachers and graduate students now in service will find it strategic to complete their degree training by or before 1960. Many departments will begin to add key young people within the next few years, while the market offers some choice. And those planning to retire between 1960 and 1980 and go fishing, are likely to find their services still needed; the conventional retirement ages of 65 and 70 were set during the depression, when vitamins and jobs were far less plentiful.

How can we meet the rising tide of students? Surely this is an awful question, or there is none so this side of a pedagog's grave, to rewrite Burke. Shop Talk will be glad to have notes from its readers stating what steps are being taken on their own campuses. Some departments have been asked by their administrations to survey their prospective needs as of 1960 and 1970. One institution asked its departments to study this problem: "Can you take care of a 100 per cent increase in enrollment —(a) with a 25 per cent increase in your budget; (b) with no increase at all?" It is, indeed, an awful question.

NEARLY EVERY AMERICAN tourist plans to visit Paris and London. Once across, he learns that he ought also to see the jewel of Eire, Dublin.

Paris is the shrine of art, and food. London brings to life a hundred literary and historical events. In Dublin the attraction is the people: the Irish have an ever-prevailing humor, kindliness, and sense of fun. They speak our language. They know us. A native of Frankfurt, for example, could hardly tell what part of the country Missouri is in; but your Dubliner has had relatives there a long time, and his neighbors probably emigrated last season.

Dublin has a special charm for teachers of speech. The Abbey players are famous, and the Gate players hardly less so. Richard Whately is buried in St. Patrick's, a few steps from the

memorial to Dean Swift and his great and good friend, Stella. Edmund Burke is all over the place; a statue near Trinity College, and a home, before it was recently demolished, near the Guinness brewery. A special gallery in the Trinity College library has busts of numerous great Irishmen: Swift, Goldsmith, Sheridan, Burke, and Aristotle; the presence of the last-named can easily be explained by any patriot.

Your Dubliner is a natural-born orator, whether he is serving you in a pub, escorting you through the Irish parliament, or pointing out scenes from the wheel of his taxi. Dublin is the true city of oratory. Beside Burke and Sheridan, who were renegade Irishmen, belong Flood, Parnell, Grattan, and above all, Daniel O'Connell, whose monument in the heart of the city is a prominent landmark. Paris has countless marks of Napoleon's rule; London offers homage to Wellington; Dublin hangs its heart out to O'Connell. There is an O'Connell monument, an O'Connell street, and an O'Connell bridge, to mention instances.

One week of a sunny, green, lush April we made a real speech-teacher's tour of Dublin. We saw all the spots in any way connected with oratory, whether political, ecclesiastical, or revolutionary. To climax the trip we visited, on a Sunday morning, O'Connell's burial spot in Glasnevin cemetery, near tremendous Phoenix Park, at the northwestern edge of the city. The tomb was easy to find, being surmounted by a 160-foot shaft. Around the shaft was a tall, iron fence with an imposing gate; beyond the gate was a short walk, leading to stone steps that went down under the shaft to the crypt itself.

In search of O'Connell lore, we located the sexton, who, brimful of particulars, walked around and around the fence as he talked. Suddenly he stopped at the gate and pulled a large key out of his pocket.

"Would you like to see the coffin?" he inquired.

We hesitated a moment—it seemed an intimate thing for a total stranger to do—but he reassured us, and led the way through the gate, down the steps, and into the crypt.

Inside, on the wall, was an inscription: "My body belongs to Ireland, my heart belongs to Rome, my soul belongs to heaven." We had forgotten that O'Connell's heart was actually buried in Rome, the great city of his church, but the words brought that incident home with sudden sharpness. And the quotation itself was a reminder of O'Connell's rich, emotional eloquence.

In the center was the marble-walled tomb. In its walls were large, shamrock-shaped openings: and through the openings we could see the casket itself, made, apparently, of oak.

"Reach through and touch it," the sexton said, in a husky whisper, the broadest twinkle in all Dublin showing in his eyes; "'tis said it will make you eloquent." "More so than Blarney?" we countered. "Aye," he replied with assurance, "after all, this is Danny O'Connell."

One does not every day have a chance to acquire such eloquence, so we did as he bade. And—such is the spell of Dublin—we felt that the mantle of Danny O'Connell actually settled over us. We left, and the sexton clanged the iron gate shut.

We gave our guide an Irish half-crown, and he was so pleased he offered to show us the casket of a saint, but we demurred. There is danger in an excess of virtue, suddenly acquired. So we departed, still a little shaken.

As we say, teachers of speech should visit Paris, to see Notre Dame and the Chamber of Deputies. And London, where the statues of Chatham, Pitt, Fox and others grace Westminster. And then Dublin. For reasons which to no two travellers can ever be the same.

SPEAKING OF PIXIE CITIES, one to add to the list is, of all places, Chicago. The pixiest days to see Chicago are December 28, 29, and 30—by coincidence, the dates of the annual convention of SAA.

Pixie headquarters are, naturally, the Conrad Hilton, which, under the new management, is pixier than ever. The Conrad Hilton has some sumptuous, expensive lake-front suites that we don't know anything about; all of us pixies are going to bed down in the cheaper stalls in the basement, between Food Linens and the Boiler Room. We hope you'll join us.

Our scouts tell us that inquiries for programs, advance reservation blanks, pre-registration forms, and other such pixie-like activity surpass anything previously known. No doubt about it, Chicago is the prime convention city, with the number of SAA registrations always far surpassing those turning up at New York, Los Angeles, Cincinnati, Washington, or other such quasi-pixie convention cities. Next year, of course, we'll deny ever having written this.

We hope to see all our correspondents there. You can recognize us by the chewed-up pencil jauntily resting on the left ear; and we can recognize you, we hope, by the fact that you will be carrying contributions for the February Shop Talk. Better still, mail them in about the middle of December.

THE NEWS AND IDEAS section of *College English*, October issue, pays a heart-warming compliment to Don Geiger's "Oral Interpretation in the Liberal Arts Context" appearing in the April *QJS*. Says *CE* by way of comment: "Teachers of literature who think that literature is more than interesting expression of ideas would be greatly pleased if students could have such training in oral interpretation. And if future professors of literature could have it, how English classes ten or fifteen years later would be enlivened and enriched." Dr. Geiger is on the staff of the University of California at Berkeley.

STUDENTS WHO INTERN at WTVJ, Miami, this year, will follow a new procedure in their study. Under the guidance of Louis G. Jacobs, public service director, they will take part in a series of projects in each of several departments of the station. The projects will be adjusted to the student's interests and abilities; but cumulatively they will give the interns a wider understanding of the operation of a television station. Sydney W. Head is chairman of the Radio-TV-Film department at Miami.

HONORING THE RETIREMENT this coming June of Wayland Maxfield Parrish, professor of speech at the University of Illinois campus, and author of many books in the field of speech, his colleagues and friends are presenting a program at the forthcoming convention of the Speech Association of America, Chicago. The program, part of a luncheon meeting scheduled for December 28, is as follows:

Chairman, Karl L. Wallace, chairman, Department of Speech, University of Illinois; president of the Speech Association of America.

"The Teacher as Reader and Interpreter of Literature," Marvin T. Herrick, Department of English, University of Illinois.

"The Profitable Study of Phonetics," Lee S. Hultzén, Department of Speech, University of Illinois.

"Public Speaking and Public Affairs," Harold J. Ruttenberg, President, Stardrill Keystone Company, Pittsburgh.

"Rhetoric as a Humane Study," Everett L. Hunt, Dean, Swarthmore College.

Tributes to Professor Parish: "Colleague and Teacher," Marie Hochmuth, Department of Speech, University of Illinois; "Colleague and Counselor," Richard Murphy, Department of Speech, University of Illinois; "Colleague and Scholar," Herbert A. Wichelns, Department of Speech and Drama, Cornell University.

Response: Professor Parrish.

DEBATE DIRECTORS of the Northern California Forensic Association held a dinner meeting prior to the opening of the school year. Those present were Cahen, Daggett, and Wilson, University of California; Pauley, Humboldt State College; Riker, St. Mary's College; Egan, University of San Francisco; Dutcher, San Francisco City College; Malloy (representing Britton) and Switzer, San Francisco State College; Mouat, San Jose State College; Geary, Perkins, and Wall, University of Santa Clara; and Murphy, Sikkink, and Steele, Stanford University.

Four triangular and quadrangular debates on the national question are scheduled at different colleges October 18, Nov. 1, Nov. 22, Dec. 13. The NCFA tournament will be held at Santa Clara University this year, Nov. 13.

THE WISCONSIN IDEA THEATRE has initiated a Community Arts Workshop set-up for the training of leaders with an interest in art centers, community theatres, art associations, community music, or some other phase of cultural community expression. Thirty persons attended the workshop held last summer on the University of Wisconsin campus. They received a philosophical orientation in community behavior by outstanding sociologists and philosophers, and in addition received instruction in organizational and technical details relating to theatre, art, music and creative writing. Specialized workshops in painting, theatre, and writing were also held. The Workshop directors plan to develop a year-round series of such leadership-training institutes.

UNDER THE DIRECTION of C. K. Thomas the Speech Clinic at Cornell University has recently broadened training opportunities available to advanced students of speech therapy. Through informal arrangements with Ithaca physicians and with the Reconstruction Home, a rehabilitation center for the physically handicapped, students in the department will now be able to observe and work with persons suffering from the more serious speech difficulties related to birth injuries, accidents, and especially serious illnesses.

Two other changes in the curriculum of the department's division of phonetics are the inauguration of a doctoral program of study in general linguistics and the introduction of a new course in "Fundamentals of Speech and Hearing." The new doctoral program is in addition to the doctoral major in Speech and Phonetics which has been offered for some time. "Fundamentals of Speech and Hearing," taught

by R. W. Albright, is a general course for graduate and undergraduate students of speech, music, psychology, and other fields. Basic principles and concepts relating to the structure and funtioning of speech and hearing mechanisms, basic aspects of verbal behavior, and standard speech and hearing tests receive the students' chief attention.

THE PHI CHAPTER of Sigma Alpha Eta at the University of Mississippi last year carried out a survey project in which all children in the first six to seven grades were tested for speech and hearing in three school systems in Mississippi. A total of two and one-half weeks was spent in testing 3,170 boys and girls in Corinth, New Albany, and Laurel public schools. Six students accompanied John Paul on these surveys: Betty Jean Panzica, Frances Scott, Helen May, Ann Bush, Carolyn McKinney, and Mr. Paul Baccaro.

Paul Baccaro of Rochester, N. Y., has been re-appointed as clinical assistant in the University of Mississippi Speech and Hearing Clinic. Mrs. Elizabeth Beliles of Tupelo, Miss., graduate student in clinical speech, has been appointed as clinical assistant and teaches in the speech department.

This year a series of radio-TV appearances is being planned as a part of the public information and service program of Phi chapter. A brochure describing the profession of speech correction and the training program at Ole Miss is also in the process of preparation, the cost of production being paid from chapter dues.

DURING THE SUMMER of 1954 the first Speech and Hearing Conference was held on the University of Mississippi campus under the direction of John Paul. Featured speakers on the three-day program were M. D. Steer and Betty Ann Wilson from Purdue University. Representatives from the Department of Education, the medical profession and public schools also appeared on the program as speakers and chairmen.

TWENTY-TWO OUTSTANDING Illinois high school students were selected to be members of the 1954 Illinois Summer Youth Theatre. The group included eleven young men and eleven women, all of whom have been prominent in the dramatic activities of the various high schools. The group prepared scenes from plays for public performance on July 9 and 10 under the direction of Charles Shattuck and Mary Arbenz of the University Theatre directorial staff. Practical instruction was given on basic acting techniques, stagecraft, and stage make-up. Special recreational and social events formed part of the program. Head counselor was Jane Mullett, Springfield, who has served in this capacity since the founding of the project four years ago. Wesley Swanson, university supervisor of dramatic productions, was in charge.

FOR THE FIFTH successive summer, the Department of Speech of the University of Illinois sponsored a demonstration group of children in creative dramatics. The group's membership was composed of local children who will be entering the fourth and fifth grades of elementary school this fall. The group was conducted by visiting lecturer Maxine Anglin.

CONTINUING DIALECTICAL studies of C. K. Thomas of Cornell University have reached the point at which speech patterns of some 13,000 speakers have been analyzed. With the help of members of the Speech Association of America members who have furnished tape-recorded samples of regional speech patterns, Professor Thomas is seeking to accumulate a sufficiently wide sampling of American speech to describe with accuracy its variations throughout the nation. In this program additional assistance from Association members willing to record samples of students' speech is needed. One outgrowth of Professor Thomas' research has been popularization of problems of speech and dialect geography through his recent articles in such magazines as *Parents' Magazine* and *Town and Country*.

QUEENS COLLEGE will offer a new graduate course in semantics during the spring semester 1955. The course, entitled "An Introduction to Semantics," will be given by John B. Newman, a member of the Speech Department at the college.

A NEW MOVIE, "The Wisconsin Cleft Palate Story," in sound and color, has been produced by the Bureau for Handicapped Children, Department of Public Instruction, in cooperation with the University of Wisconsin Medical School, Department of Speech and the University Hospitals. It shows the integration of services necessary in the habilitation of a cleft palate child. The film can be rented from the Bureau of Visual Instruction, University of Wisconsin, 1323 West Johnson Street, Madison,

for a nominal fee. It is available for purchase through the Photographic Laboratory, University of Wisconsin Extension Division, 1204 West Johnson Street, Madison.

THE UNIVERSITY OF MISSOURI will be host to the annual speech tournament conducted by the Missouri District of the National Forensics League. The three-day tournament, under the supervision of Mabel Hale, North Kansas City High School, chairman of the Missouri District, will begin March 25 and will last three days. One hundred and twenty-five Missouri high school students are expected to participate in the contests in debate, oratory, extemporaneous speaking and interpretation. The Congress of the Missouri District of the League will meet at the University on March 24 and 25.

A SUMMER DEBATERS' WORKSHOP was held at the University of Illinois June 27 to July 11. Sixteen debaters from thirteen Illinois high schools were in residence. The four championship debaters who spoke in the final Workshop program were invited to present a demonstration debate for the annual convention of the Illinois Speech Association October 30.

UNION COLLEGE and the General Electric Company will be co-hosts to 300 educators and industrialists at the College English Association's Seventh Institute On Industry-Liberal Arts Exchange at Schenectady, April 5, 6 and 7.

Conference advisers are Dr. Carter Davidson, president of Union; Kenneth G. Patrick, G-E manager of Educational Relations Services, and Jean Paul Mather, president of the University of Massachusetts.

Major addresses, panel discussions, and seminars will be devoted to the role the liberal arts may play in solving problems shared alike by management, labor, and higher education. The conference theme is "The Liberal Arts—An Ingredient?"

THE TENTH UNIVERSITY OF ILLINOIS Summer Residential Center for speech and hearing handicapped children of the state was held on the campus June 27 to August 7. Forty-three children were in attendance, receiving in addition to the regular therapy, supplementary activity including theatre therapy, music therapy, arts and crafts, swimming, educational diagnostics, psychometrics, and remedial instruction. Staff members from the Department of Speech working in the program were L. W. Olson, coordinator; Dr. J. C. Kelly, supervisor of the hearing program; and Ida Levinson, supervisor of the cleft lip and palate therapy. Nineteen half-time assistants worked with cases in individual and group therapy.

THE PENN STATE Summer Residential Speech Clinic for 1954 had an enrollment of 40 children between the ages of 8 and 18. These children, all with speech or hearing defects, took part in a full-time program of rehabilitation and community living on the University campus. For the student clinician, both graduate and undergraduate, the Clinic provided an opportunity for supervised professional practice. The same type of clinic is being planned for 1955.

AN INTERCOLLEGIATE speech tournament was scheduled for the Bradley campus November 19 and 20. Laurence Norton and Roger Nebergall were in charge. The high school Speech Festival is scheduled for the spring, with contests planned in original oratory, story telling, extemporaneous speaking, discussion, and debate.

A WORKSHOP in creative dramatics was held during August at the Scaife Unit of the Arts and Crafts center in Pittsburgh. Cooperating agencies in this pilot program were the Children's Civic Theatre Society, the City Department of Parks and Recreation, and the Department of Speech at the University of Pittsburgh. Barbara McIntyre directed the workshop; others of the staff who participated included Lloyd Welden, Jr., and Ken Edgar. Mr. Edgar's new play, *Yankee Blue*, was the final presentation of the three-weeks session.

A NEW TV program, "Campus," is presented every week by the University of Pittsburgh over WOED, the educational station of metropolitan Pittsburgh. The program discusses topics of general interest to college students. Robert P. Newman, director of men's debate at the university, is moderator for the series.

THE SEVENTH ANNUAL High School Drama Festival, co-sponsored by the Department of Speech, the Florida Players, and the Florida Speech Association was held on the campus of the University of Florida on Friday and Saturday, November 19-20. The Festival included a presentation of one-act plays and scenes from long plays as well as dramatic readings. In addition workshop sessions were held on the various aspects of arena staging for high schools.

BRADLEY UNIVERSITY sponsored a workshop on the theme, "Speech for Every Child in Elementary School" on the campus, June 14-18. Clara K. Mawhinney was general chairman of the meetings. Speakers included Margaret Parrot, Illinois State Normal University; L. A. Hunziker, Galesburg State Research Hospital; Elsie Paul, Bradley University College of Education; Morris Cohen, Peoria; Martha E. Black, assistant director of education, State of Illinois. Bradley also conducted a day center for speech therapy with Dr. Mawhinney as director and Bernice Tuell and Donald Kohler as supervisors.

THE LEHIGH UNIVERSITY honorary debate society, Delta Omicron Theta, has the largest freshman turnout it has had in many years, and with the new freshmen and over thirty varsity members, is planning a full season of debate. Members will participate in the following tournaments: Debating Association of Pennsylvania Colleges, Brooklyn, New York University, Temple Novice, Dickinson Novice, District VII, Boston University, Penn State Debaters Congress and the Eastern Forensic. They also are scheduling 35 dual debates. The club will also appear before civic groups in the immediate area.

THE RADIO WORKSHOP at Lehigh recently installed a new Altec console and two new Rek-O-Kut transcription turntables and a professional Magnacorder. Under the direction of David Woods the workshop will produce radio dramas, semi-classical music programs, forums, debates, orchestra and glee club programs and will sponsor a series of BBC World Theatre. The workshop programs are produced in the radio studio on campus and are broadcast live through the facilities of the local commercial radio station, WGPA. The workshop also will be producer for a series of educational television shows being prepared by departments on campus, to be seen through the local station, WLEV-TV.

THE PENN STATE Department of Speech has begun, on a trial basis, a co-operative project with the College of Education to work out methods of improving the speech training of prospective teachers. Since a single required course in speech is not the optimum training in this essential activity, and since additional "academic" course work is often impossible because of professional requirements, the project calls for a speech consultant to be assigned half-time with the Division of Secondary Education. Ordean G. Ness is the present consultant.

THE SPEAKER'S BUREAU enters its second year at the University of Virginia, with J. Jeffery Auer as head. The Bureau at the University of Missouri also enters its second year, under the guidance of Edward A. Rogge.

SHOP TALK CALENDAR

Speech Association of America: Chicago, Conrad Hilton Hotel, December 27, 28, 29, 30. The Association will meet in Los Angeles in 1955, in Chicago in 1956, in Boston in 1957, in Chicago in 1958. All of these meetings will be held on the traditional December dates, except the 1957 Boston meeting, scheduled for the last week in August.

Central States Speech Association: St. Louis, Hotel Jefferson, April 1 and 2.

Southern Speech Association: Memphis, first week in April.

Speech Association of the Eastern States: New York, Hotel Statler, March 31, April 1 and 2.

Executive secretaries of other national and regional associations are invited to send in 1955 and 1956 dates as selected.

THE ANNUAL INTERCOLLEGIATE Conference on World Problems was held at the State University of Iowa Campus on December 3 and 4. The dates of March 4 and 5 have been set for Intercollegiate Forensic Conference.

A DRAMATIC CHRONICLE of the common schools of Iowa, *Never-Ending Frontier*, was produced by the University Theatre of the State University of Iowa over KRNT, November 3, 4, and 5. The title comes from a quotation from former president W. A. Jessup, "Education is Iowa's 'never-ending frontier.'" E. C. Mabie headed the production staff as director. Harrold Shiffler was coordinating director, assisted by Willard Welse and Carolyn A. Morgan. Lorrain Watters, of the Des Moines Public Schools, was music coordinator. Dallas Tjaden and Morton Davis were in charge of music. Settings were designed by Elizabeth J. Kidd, Andrew Stasik, and Richard Knaub, under the direction of Arnold S. Gillette. Lighting and sound were by Walter S. Dewey, Richard Knaub, and Jean Ogden. Costumes were by Pat Clift and Elizabeth J. Kidd, under the direction of Margaret Hall.

NO ONE HAS MENTIONED (since the last issue, that is) the value of SAA's colossal placement service. The fee, to members, is a mere, shaggy $5.50—to be increased to $7.50 in February

to meet the break-even cost of the skillful help put at the disposal of those seeking new positions.

The head of one of the country's large and distinguished departments confessed that recently he utilized the placement service for the first time in his long career as an administrator and appointing officer. The Association sent him the usual bundle of applicants' credentials. From it he hired one of his own graduates! Said he knew the candidate's merit, but had not realized the candidate was seeking a new post.

WITH A PRESENTATION of Fry's *Thor, with Angels* in December, the Cornell Dramatic Club and the Department of Speech and Drama will resume the presentation of public lectures on outstanding playwrights represented in the production program.

The University Theatre, Willard Straight Hall, home of all major dramatic productions and film programs at Cornell, has been improved for the current season with the addition of a newly-designed sound system, new and renovated standard draperies, and re-upholstered seats.

David Heilweil and Eva Wolas, Cornell graduates and CBS television producer and story editor respectively, conducted a one-day series of informal seminars on drama, theatre, and television for students in the Department of Speech and Drama, on October 29.

One of this year's Heermans Lectures on American drama and theatre was delivered on December 1 by Henry Hart, editor of *Films in Review*. Mr. Hart discussed sociological implications of the cinema in America. This lecture supplemented the program of weekly showings of contemporary films and distinguished older films. As in the past the Subscription Film Series will also present ten films from the Museum of Modern Art Film Library.

Walter H. Stainton and George Crepeau are this year delivering a series of lectures on the film and on theatrical design, respectively, as part of the College of Architecture's course, "Arts of Design."

NOTES ABOUT BASIC or core requirements are always interesting, and here is the judgment at Ohio State University of those courses required of all undergraduate majors in public address, theatre, radio-television programming, and speech science: Introduction to Speech, Principles of Effective Speaking, The Speech Situation, Personal Speech Effectiveness, and Bases of Speech Production.

OHIO STATE UNIVERSITY sponsored on November 19 its third annual Conference on Communication Research and Training in Business and Industry. Franklin H. Knower was chairman, with the Departments of Business Organization, Speech, and the School of Journalism cooperating.

THE NEW THEATRE at Brooklyn College, Walt Whitman Hall, will be formally dedicated on January 13, 1955, a century after the publication of *Leaves of Grass* in 1855. A feature of the dedication will be the production of a symphonic drama, *I, Walt Whitman*, written for the occasion by Randolph Goodman of the Department of English. Vance Morton of the Department of Speech is coordinator for the production, which involves faculty and students of music, speech, and other departments. The new building, in use since the beginning of the current academic year, contains the George Gershwin Theatre (500 seats), Walt Whitman Auditorium (2400 seats), and other well-equipped facilities.

CO-SPONSORED by the Speech and Hearing Therapists' Unit of the Washington State Speech Association and the Seattle School District, a three-day seminar on cleft-palate therapy was held in Seattle in August. James Carrell of the Speech Department of the University of Washington conducted the seminar, attended by twenty-six members of the organization.

A WEEKLY HALF-HOUR educational TV program, "Showcase," is produced by members of the Department of Speech at the University of Missouri. Robert Haakenson is the producer and Helen Brookshire production assistant; Frank Norwood and Irwin Kuhr serve as floor managers. Charles D. Sigsbee, of the staff, is television director for the series. The program is telecast over the University's VHF station, KOMU-TV, on Sunday afternoon at four o'clock.

Faculty members from various departments and divisions of the University have participated in the series. The programs have, for example, included half-hour discussions or demonstrations in such fields as music, art, botany, chemistry, medicine, education, engineering, English, journalism, speech, and economics. Panel discussions of public questions are scheduled from time to time.

Three past programs in the "Showcase" series have been one-act plays staged for television by Missouri Workshop, under the direction of Donovan Rhynsburger, with techni-

cal direction by Elmer Bladow. The one-act plays televised have been *Hustins, Fixin's,* and *The Clod. Dust of the Road* is scheduled for shortly before Christmas, and *El Cristo* for the Easter season.

BASED UPON NINE YEARS of research and experience in the relatively new field of training leaders in the skills and understandings necessary for developing effective groups, the National Training Laboratory in Group Development will hold two three-week summer laboratory sessions at Gould Academy, Bethel, Maine. The dates will be from June 19 through July 8 and from July 17 through August 5. Approximately 125 applicants will be accepted for each of these two sessions. Persons involved in problems of working with groups in a training, consultant, or leadership capacity in any field are invited to apply.

The NTLGD is sponsored by the Division of Adult Education Service of the NEA and by the Research Center for Group Dynamics of the University of Michigan, with the cooperation of faculty members from Boston University, the universities of California, Chicago, and Colorado, Cornell University, the University of Illinois, The Ohio State University, the University of Texas, Wayne University, Grinnell College, Michigan State College, Teachers College at Columbia University and other educational institutions.

THE APRIL SHOP TALK would like to lead off with a note about the various summer conferences, workshops, and demonstrations being scheduled by departments over the country. A surprising number and variety of these have developed, which this department has reported only piecemeal.

Shop Talk suggests that each department appoint an official reporter, to send in a budget of news about six weeks before each publication date. Use a special sheet for each category of item, to help this editor meet the requirements of the printer.

MICHIGAN STATE COLLEGE announces its fifth annual Television Workshop, scheduled for three weeks beginning August 1. Because of the limit of 30 students, applicants should pre-register. Wilson B. Paul, head of the Department of Speech, is the person to whom to write for further information. The workshop is primarily for educators and people in public service work, with emphasis on programming, production, and management. Armand L. Hunter and Robert P. Crawford are co-chairman, assisted by William Tomlinson.

COLLECTORS OF SPEECH RECORDINGS will want three records called "American Storytellers," recently released by Cook Laboratories, 101 Second Street, Stamford, Connecticut. Our information about them comes from William J. Temple of Brooklyn College. These records are part of a new Cook series called Road Recordings, consisting of interesting and unusual subjects picked up incidentally in the course of collecting material for the well-known Cook "Sounds of Our Times" records. This new series makes available in limited editions some of the items which Emory Cook considers too good to keep to himself but not of sufficient general interest to be included in his standard catalogue.

Volume I of American Storytellers includes a visit in the home of Harry Wass, an oldtime lobsterman and saltwater farmer of South Addison, Maine, and conversations with several retired sea-captains in the quarters of the Master Mariners' Association of Gloucester, Massachusetts. Although this record is explicitly labeled "not programmatic entertainment," the reminiscences of these old men are as interesting as first-hand reports of hardship and disaster and danger always are. They talk easily, uninhibited by the microphone. The profane and salty language of one or two of the old skippers, and the sounds of other conversations in the background give the authentic atmosphere of the master mariners' clubrooms. An alarm clock ticks throughout Mr. Wass's good-humored recollections, and Mrs. Wass laughs with wifely appreciation at all the right places.

Volume II is an armchair monologue by John Hawley Cook, a York State "geologist, claymucker, professor, philosopher, cliff-dweller." He talks whimsically about caves (especially those he has himself explored in upstate New York) and cavemen (debunking the cartoonists' stereotype) with digression in the manner of a man who has lived long enough to earn the right to digress whenever he feels like it. He frequently growls the final words of a sentence like Lionel Barrymore, and sometimes sounds like Mr. Peepers' father-in-law with overtones of Barry Fitzgerald.

Volume III is devoted to interviews with two more seafaring men. On one side is Captain Charles A. Chace, born in 1865, telling falteringly what he can remember of whaling voyages out of New Bedford, Massachusetts, first at the age of 15 aboard his father's command, and later as mate and captain himself. On the

second side Mat Richards, born in 1887 in Nova Scotia, talks about fishing trips from Gloucester to the banks off Newwfoundland as messboy, cook, and boatswain in the old days.

These records are interesting as authentic oral documents of real people, several of them speaking dialects which many of us will not otherwise have the opportunity to hear. Some parts (Harry Wass and Mat Richards, for example) could be used in the classroom; some others could not. Each volume is a 12" LP priced at $4.80.

THEATRE SCHEDULES

Adelphi College: (Reader's Theatre) *Ion, Measure for Measure.* (Children's Theatre) *The Dragon.*

Bradley University: *Midsummer Night's Dream.*

Catawba College: *The Tempest, Liliom, Huck Finn, Ghosts, Journey's End, Antigone, Summer and Smoke, Hamlet, The School for Scandal.*

Children's Educational Theatre of Maryland: *Heidi.*

The Johns Hopkins University: *Once in a Thousand Years, Bonds of Interest.*

Kansas City Resident Theatre: *My Three Angels.*

Lehigh University: (Mustard and Cheese Dramatics Club) *Detective Story, Stalag 17, Ah, Wilderness!*

North Texas State College: (Supper Theatre) *The Warrior's Husband; The Long Christmas Dinner; Thor, With Angels; The Proposal.* (College Players) *The Man, Iphigenia in Tauris, The Insect Comedy, What Every Woman Knows.*

Ohio State University: Stadium Theatre: *Bernadine, The Late Christopher Bean, Ladies in Retirement, Pygmalion, The Doctor in Spite of Himself, Jane, The Crucible, The Skin of Our Teeth.* University Theatre: *Mrs. McThing, The Emperor Jones, The Winter's Tale, The Lute Song:* double bill, *A Phoenix Too Frequent, The Boy With a Cart.*

Northwestern University: *Barefoot in Athens, Romeo and Juliet, Uncle Vanya, Fashion, Misalliance, The Caucasian Chalk Circle.*

Purdue University: *Mrs. McThing, A Streetcar Named Desire, Elizabeth the Queen.*

Queens College: *Finian's Rainbow, How He Lied to His Wife, The Queen of France.*

State University of Iowa: *Never-Ending Frontier, Confidential Clerk, Mrs. McThing, The Crucible, The Beaux' Stratagem, Mister Roberts.*

University of Colorado: *The Skin of Our Teeth, Amahl and the Night Visitors, Macbeth, Angel Street, The Circle, The Provoked Wife.*

University of Florida: (Summer session) *Claudia.* (Fall season) *My Three Angels, Death of a Salesman, The Snow Queen.*

University of Illinois: *The Enchanted, Tartuffe, The Caucasian Chalk Circle, The Merchant of Venice, Right You Are If You Think You Are.*

University of Kansas: *Right You Are—If You Think So, Ah, Wilderness!, An American in Boston, Richard III, Riders to the Sea, The Marriage Merchant.*

University of Michigan: *The Women, Over the Teacups, Lord Byron's Love Letter, Hamlet, Dream-Girl.*

University of Pittsburgh: *Harvey, The Great Big Doorstep, The Innocents, Dark of the Moon.*

University of Virginia: (summer session) *Bell, Book, and Candle, The Happy Times, Ring Around the Moon, My Three Angels.*

PROMOTIONS

Bradley University: Roger Nebergall, Eugene Dybvig, assistant professors of speech.

Ohio State University: William E. Utterback, professor of speech, vice-chairman of the Department of Speech; Ruth B. Irwin, associate professor of speech.

University of Illinois: Halbert E. Gulley, associate professor of speech.

University of Pittsburgh: Betty Jane McWilliams, assistant professor of psychology and speech; Ruth Haun, assistant professor of speech.

APPOINTMENTS

Adelphi College: Albert Ackel, Albert Leberfeld, Tamara Schroeder, Mary Egginton.

Boston University: Leland M. Griffin, associate professor of speech and chairman of the Department of Speech.

Bradley University: Eugene Holmes, Thomas G. Broderick, graduate assistants.

Cornell University: Donald E. Williams, instructor in public speaking; Forbes I. Hill, Richard W. Beglin, teaching assistants in public speaking; Dwight D. Rangeler, Frank E. Thomas, assistants, University Theatre staff.

Lehigh University: Samuel V. Prichard, instructor of speech and debate coach; David Lindon Woods, instructor of speech and radio.

Ohio State University: Raymond Ross, instructor of speech.

Purdue University: Geraldine Staley, James

Hawley, Gerald Godwin, William R. Ditton, technical assistants in theatre and assistant instructors of speech.

Queens College: Joan Brozko, Pauline Burak, Joan Levine, William Pierce, Jr., service fellowships in speech.

State University of Iowa: Oliver M. Skalbeck, visiting assistant professor in speech pathology; James E. Lynch, instructor in television; Robert Gregg, instructor in public address.

University of Illinois, Chicago Undergraduate Division: Conde Hoskins, Lenore Evans.

University of Illinois: David Hawes, instructor in speech; David Batcheller, Gordon Beck, Thomas Fay, Ronald Feldman, Patricia Hall, James Harris, Donald Hewson, Richard Hoops, Joan Morehouse, Kathleen Preston, Clyde Reeves, Helen Sapp, Suzanne Spink, Ellen Watson, James Nolan, assistants in speech.

University of Miami: Hugh N. Davis, Jr., staff of radio, television, and film department.

University of Mississippi: Elizabeth Beliles, graduate assistant in speech.

University of Pittsburgh: William S. Tacey, professor of speech; Mrs. Ross Webb, assistant to the Director of Television; Nancy Kress, secretary; Barbara Newmann Bittner, lecturer in speech.

University of Virginia: David W. Weiss, Jr., assistant professor of drama and technical director of the Virginia Players; Mary Joy Boles, director of the Children's Theatre of Charlottesville (appointment made jointly with University League); David W. Wiley, graduate assistant in technical production; Hace Tishler, Philip Francis Du Pont junior fellowship in speech and drama; Ruth F. Lee, graduate assistant in speech correction (grant from University League); Mrs. Phyllis M. Kilik, graduate assistant in audiology (grant from Virginia Hearing Foundation); Robert C. Jeffrey, assistant professor of speech and director of forensics; Louis J. Frana, part-time instructor in speech, assistant director of forensics; William H. Honan, graduate assistant in forensics; Patton Lockwood, Lowell Litten, graduate assistants in radio.

University of Wisconsin: Edna E. Gilbert, visiting professor of speech; Robert F. Hejna, assistant professor of speech; Arnold E. Aronson, James R. Brandon, Freda Gelin, Donald R. Henry, Marjorie L. Vesley, teaching assistants.

Yale University: Pearl Lang, visiting instructor in stage movement.

PERSONAL NOTES

Mildred Ann Ditty has resumed her post as assistant professor at the University of Pittsburgh after teaching and studying toward the doctorate at the State University of Iowa. . . . Capt. James F. Green, USAAF, a graduate assistant at Pittsburgh last year, is now assistant to the Chief, Education and Libraries Branch, at the Washington, D. C., headquarters. . . . Assisting Barbara McIntyre in the Junior Theatre at Cain Park last summer were three other members of the department at Pittsburgh: Lloyd Welden, Jr., Helen Reskovac, and Ken Edgar. . . . Mr. Edgar's new play, *Yankee Blue* held its premiere at Cain Park in July. . . . Miss McIntyre's *Act a Story* will again be on the weekly schedule of WQED-TV. . . . Joe Ball is teaching a new course in cooperation with the Civil Committee on Railroads for executives of local railroads.

William Gombar, at the University of Scranton, is doing a great deal of after-hours lecturing about India. Mr. Gombar spent a year in that country as a Fulbright teacher and finds audiences concerned about the Far East. He supplements his talks with color slides which he took while traveling.

Robert T. Oliver, chairman of the Pennsylvania State University Speech Department, served as adviser to the ROK delegation at the Geneva Conference last spring. His recent biography of the South Korean president—*Syngman Rhee, the Man Behind the Myth* has been accepted for publication in England by Robert Hale Ltd., London. . . . Dallas Dickey of the University of Florida was visiting professor at Penn State this past summer. . . . Professors Oliver, Dickey, and Harold P. Zelko have completed the revised draft of their text, *Essentials of Communicative Speech*, planned for release by The Dryden Press in Spring, 1955. . . . Eugene McDonald, head of the Speech and Hearing Clinic, is president elect of the American Association for Cleft Palate Rehabilitation, and is also editor of the Association's *Bulletin*. . . . Robert Brubaker has been awarded a research grant by the Penn State Graduate Council on Research to study the pause and duration elements of speech. . . . Harold J. O'Brien was elected president of the Debate Association of the Pennsylvania Colleges at the group's recent meeting in Pittsburgh. . . . During the last school year Harold Zelko conducted a speech seminar for the deans and faculty of the newly-established School of Business at Penn State. . . . Harold Nelson, who

heads the Penn State Speech Department's TV program, is working with members of the Instructional Film Research Program and the Psychology Department at the University in a project designed to evaluate the effectiveness of closed circuit television in teaching psychology, chemistry, and physics. The ultimate goal of the study, sponsored by the Ford Foundation, is to see if TV can help alleviate anticipated shortages in physical space and trained teachers caused by expected increases in enrollment.

Mary Lou Plugge, chairman of the department at Hunter, and Dr. Plugge, spent the summer abroad visiting drama high spots in England, Ireland, and the continent. . . . Marie Donnet and Josephine Nichols, instructors in the department, acted last summer in the straw hat circuit, Miss Donnet in the Hampton Playhouse, Vermont, and Mrs. Nichols at the Totem Pole Playhouse in Pennsylvania. . . . Jesse Beers, technical director of the Little Theatre, spent the summer as assistant to the designer, Eldon Elder, at the St. Louis Municipal Opera. . . . Grace Stanistreet, director of the Children's Theatre, conducted two creative dramatic workshops at the National Recreation Congress in St. Louis, Missouri, September 28-30 and also participated as a panel member.

Clara K. Mawhinney presided as president of Sigma Alpha Eta at its national convention, held simultaneously with the American Speech and Hearing Association on October 24-27 in St. Louis, at the Jefferson Hotel. The professional group of speech therapists will have a social hour, a luncheon, and the convention meeting of its own group. Thirty-one chapters of Sigma Alpha Eta have been established in colleges and universities in seventeen different states. . . . Eugene Dybvig worked as floor director during the summer at WTVH, Peoria. He is now working as part-time director at that station.

Waldo Braden was the visiting speaker at the Speech and Drama Clinic sponsored by the University of Kentucky and the Kentucky Speech Arts Association, November 5 and 6. His topic was, "The Value of a High School Speech Program."

Joseph R. Stockdale Jr. has returned to his post at Purdue after completing work on his doctorate at the University of Denver. . . . Ross D. Smith, director of Purdue Playshop, was director of the Dunes Arts Foundation, Michigan City, Indiana during the past summer. Dunes Arts Foundation, in cooperation with Purdue University, offers accredited courses in various aspects of drama and theatre. In addition, a summer stock theatre is operated from June 30 to Sept. 1 each summer. 1954 was the third summer of co-operation between the two institutions.

Thoburn V. Barker, instructor of speech and technical director of dramatics at Lehigh, was appointed temporary Executive Secretary of the Pennsylvania Speech Association during the summer. Mr. Barker is also chairman of the Oral Interpretation of Literature section of the PSA. . . . H. Barrett Davis, head of the department, was elected First Vice-President of the Speech Association of the Eastern States at their last meeting. Prof. Davis was also appointed a member of the Committee on problems in Motion Pictures and Visual Aids of the Speech Association of America. He is also a member of the College Curriculum Committee of the American Educational Theatre Association and was recently appointed a member of the Associate Members Committee of the National Association of Educational Broadcasters.

Alfred Partridge is now with the University of Illinois, Chicago undergraduate division, on a dual appointment in public relations and in the Office of Radio and Television. He is in charge of radio and television production. . . . Mrs. Frances Goulson, director of the Pier Playhouse, and her husband spent the summer traveling in Europe. . . . During the summer the Chicago Undergraduate Division produced fourteen thirty-minute recorded discussion programs entitled "The Seven Arts in Chicago." Benjamin Lease and Bernard Kogan administered the services and served as co-moderators. Alfred Partridge and Wayne Thompson served as producers. A number of outstanding persons, including Geraldine Brooks, a Pulitzer Prize Winner, and Wilfred Motley, author of *Knock on Any Door,* appeared as guests on the series.

Robert Gard, director of the Wisconsin Idea Theatre, has writtten a new book called *Grassroots Theatre.* It is sub-titled "A Search for Regional Arts in America" and tells the story of experiments in native theatre and allied arts in many places in North America. Specifically, it is the story of the Wisconsin Idea Theatre, the native theatre-literature project of the University of Wisconsin which will celebrate its tenth anniversary in 1955. The book is being published by the University of Wisconsin Press

and is scheduled for publication on May 9. . . . Andrew T. Weaver, Gladys L. Borchers, and Donald K. Smith have written a high school text speech entitled *Speaking and Listening*. The textbook is being published by Prentice-Hall, Inc. and is scheduled for publication in 1955. . . . Karen Marie Bohn, Director of the Granhaug State Institute for Speech-Handicapped Children, in Oslo, is spending several days in Madison visiting and observing speech correction facilities at the University of Wisconsin and at the Dane County Easter Seal Cerebral Palsy Clinic. . . . Carol Chworowsky has been appointed as speech therapist at the Dane County Easter Seal Cerebral Palsy Center, replacing Lois Shefte who has returned to her position at the Iowa State Teachers College at Cedar Falls. . . .Ronald Mitchell, while on leave last spring, served as visiting professor at the University of Mississippi. In June, July and August, Professor Mitchell attended festivals in Europe. He saw productions at Glyndebourne, in Sussex, the new staging of Wagner at Bayreuth, and two Mozart productions at Salzburg. He was able to see only one Stratford-on-Avon production, but fortunately it happened to be *Troilus and Cressida*, a play rarely produced. . . . Faruk Yener, Director of Radio Istanbul, Turkey, and author of the first Turkish Dictionary of Western Music, is on the Wisconsin campus observing radio and television facilities at the University Radio-TV station, WHA.

Jane E. Beasley, on leave from the University of Alabama, has accepted a part-time appointment in the Queens College speech and hearing clinic. . . . Herbert Rubin has returned to the staff of the clinic after a period of military service spent as clinical audiologist in the Audiology and Speech Correction Center at Walter Reed Hospital. . . . Elmer Rice is on the University of Michigan campus this fall as guest lecturer and director of his comedy-fantasy, *Dream Girl*, scheduled for production December 8-11.

John E. Paul, director of the Speech and Hearing Clinic at the University of Mississippi, has recently been appointed coordinator of speech and hearing training and services between the University School of Medicine and the Speech and Hearing Clinic of the Department. The new four-year medical program of the School of Medicine will be carried out in the modern teaching hospital located at Jackson. . . . Loren Reid of the University of Missouri was the luncheon speaker at the annual state convention of the Speech Association. His topic was "The Humor of Mark Twain." Harold Svanoe, professor of speech at Central College and president of the Association, presided at the meeting. Officers for the coming year are: Dorothy Weirich, Webster Groves, president; Elsie De Forest, North Kansas City, vice-president; E. A. Rogge, University of Missouri, executive secretary.

As President of SAA, Karl R. Wallace of the University of Illinois has within recent months lectured on "Rhetoric and Politics" at the annual meetings of the Speech Association of the Eastern States and of the University of Michigan Summer Conference on Speech, and on the general lecture series at the Universities of Houston and Texas. He also talked on "The Ethics of Communication" before the Texas State Speech Association, the Ohio Speech Conference, and the Speech Section of the Indiana State Teachers Association. . . . Grant Fairbanks, Newman Guttman, and Murray Miron, of the University of Illinois are participating in work on a research contract with the Air Force for study of listening comprehension as a function of time compression with the possible ultimate end of application to recorded teaching materials that save time. . . . L. W. Olson, instructor in speech, is teaching a series of classes for the Bowman Dairy Co., Chicago, in business speaking and conference leadership. . . . Clara Behringer has been appointed Director of the Contact Placement Service of the American Educational Theatre Association. The AETA Contact Placement Service attempts to bring together employers and persons trained in the theatre arts. . . . Wesley Swanson, University Supervisor of Dramatic Productions, sailed October 14 from Montreal for a ten month sabbatical leave of absence in Europe. While in Europe, Professor Swanson will visit the British Isles, France, Italy, and Germany gathering material for a book about the modern theatre. . . . Charles Shattuck will take sabbatical leave in the second semester. He plans to study in England. . . . Lee S. Hultzén has rejoined the staff after spending a sabbatical leave on a study of intonation in American English. He visited the campus of the University of Michigan to use recordings of the Linguistic Atlas of New England, and the University of Minnesota campus to use recordings of the Linguistic Atlas of the Upper Mid-West.

THE QUARTERLY JOURNAL OF SPEECH
INDEX TO VOLUME XL

Abney, Louise. Rev.: *Choral Reading for Worship and Inspiration.* Henry J. Heltman and Helen A. Brown. 348.

Abrams, M. H. *The Mirror and the Lamp.* Rev. by Wallace A. Bacon. 83.

Ackoff, Russell L. *The Design of Social Research.* Rev. by S. J. Crandell. 467.

Adams, Charles. *Producing and Directing for Television.* Rev. by Armand L. Hunter. 217.

Agranowitz, Aleen, Daniel R. Boone, Marion Ruff, Gloria G. Seacat, and Arthur L. Terr. Group Therapy as a Method of retraining Aphasics. 170.

Akin, Johnnye. Rev.: *Time for True Tales and Almost True.* May Hill Arbuthnot. 94.

——— Rev.: *The Unreluctant Years.* Lillian H. Smith. 84.

Albright, H. D. Rev.: *Representative Modern Plays: British,* ed. Robert Warnock. 350.

Albright, Robert. Rev. *The Miracle of Language.* Charlton Laird. 93.

——— Rev.: *Phonetics in Ancient India.* W. S. Allen. 93.

Allen, Virginia French. *People in Livingston: A Reader for Adults Learning English.* Rev. by Beatrice Jacoby. 224.

Allen, W. S. *Phonetics in Ancient India.* Rev. by Robert Albright. 93.

Aly, Bower, Rev.: *The Papers of Thomas Jefferson,* eds. Julian P. Boyd, Lyman H. Butterfield, Mina R. Bryan, and Elizabeth L. Hutter. 69.

American Council on Education. *Leadership Training in Intergroup Education: Evaluation of Workshops.* Rev. by John Keltner. 223.

Arbuthnot, May Hill. *Time for True Tales and Almost True.* Rev. by Johnnye Akin. 94.

Arnold, Carroll C. The Case against Speech: An Examination of Critical Viewpoints. 165.

——— Rev.: *British Prime Ministers,* ed. Peter Quennell. 80.

——— Rev.: *Elihu Root and the Conservative Tradition.* Richard W. Leopold. 334.

——— Rev.: *Queen Victoria and her Prime Ministers.* Algernon Cecil. 80.

Atwood, E. Bagby. *A Survey of Verb Forms in the Eastern United States.* Rev. by C. K. Thomas. 81.

Auer, J. Jeffery. Rev.: *The Statesmanship of the Civil War.* Allan Nevins. 207.

Bacon, Wallace A. Rev.: *The Mirror and the Lamp.* M. H. Abrams. 83.

——— Rev.: *The Verbal Icon.* William Kurtz Wimsatt, Jr. 449.

Bagwell, Paul. The Forum. Report of the Committee on Structure. 196.

Bamford, T. W. *Practical Make-up for the Stage.* Rev. by Donovan Rhynsburger. 90.

Barnes, Harry Elmer, ed. *Perpetual War for Perpetual Peace.* Rev. by Waldo W. Braden. 209.

Barnhart, Lyle D. *Radio and Television Announcing.* Rev. by Donald S. Dixon. 218.

——— Rev.: *A Radio and Television Bibliography,* ed. Burton Paulu. 91.

Baskerville, Barnet. Rev.: *The Mind and Faith of Justice Holmes: His Speeches, Essays, Letters, and Judicial Opinions,* ed. Max Lerner. 348.

Batcheller, Joseph E. Rev.: *The Bishop of Broadway: David Belasco, His Life and Work.* Craig Timberlake. 457.

Beebe, Helen Hulick. *A Guide to Help the Severely Hard-of-Hearing Child.* Rev. by George Herman. 225.

Bellman, Willard. Rev.: *Scenery Design for the Amateur Stage.* Willard J. Friederich and John H. Frazer. 214.

——— Rev.: *Television Broadcasting.* Howard Chinn. 460.

Bentley, Eric. *In Search of Theater.* Rev. by E. J. West. 458.

Black, Max. *Problems of Analysis: Philosophical Essays.* Rev. by William R. Gondin. 461.

Blackwood, Andrew W. *Expository Preaching for Today.* Rev. by Ronald E. Sleeth. 92.

Blegen, Theodore C. *Lincoln's Imagery: A Study in Word Power.* Rev. by Earl W. Wiley. 333.

——— The Prospect for the Liberal Arts. 388.

Blum, Fred H. *Toward A Democratic Work Process.* Rev. by Harold P. Zelko. 227.

Boase, Paul H. The Education of a Circuit Rider. 130.

Bohman, George V. Rev.: *Captain John Smith: His Life and Legend.* Bradford Smith. 221.

Boomsliter, Paul C. Rev.: *Keep Your Voice Healthy.* Friedrich S. Brodnitz. 220.

Boone, Daniel R., Aleen Agranowitz, Marion Ruff, Gloria G. Seacat, and Arthur L. Terr. Group Therapy as a Method of retraining Aphasics. 170.

Borchers, Gladys L. Rev.: *Teaching Speech in High Schools.* Willard J. Friederich and Ruth A. Wilcox. 221.

——— Rev.: *Teaching Speech in the Secondary School.* Karl Robinson. 228.

Bowie, Walter Russell. *Preaching.* Rev. by Edmund H. Linn. 346.

Boyd, Julian P., Lyman H. Butterfield, Mina R. Bryan, and Elizabeth L. Hutter, eds. *The Papers of Thomas Jefferson.* Rev. by Bower Aly. 69.

Braden, Waldo W. Rev.: *The Man Behind Roosevelt, The Story of Louis McHenry Howe.* Lela Stiles. 335.

——— Rev.: *Perpetual War for Perpetual Peace,* ed. Harry Elmer Barnes. 209.

——— Rev.: *The Yalta Betrayal.* Felix Wittmer. 225.

Bradenburg, Earnest. Rev.: *Adult Education, the Community Approach.* Paul H. Sheats, Clarence D. Jayne, and Ralph B. Spence. 94.

——— Rev.: *Franklin D. Roosevelt: The Ordeal.* Frank Freidel. 336.

——— Rev.: *Speech Composition.* William Norwood Brigance. 226.

Brennan, Joseph Gerard. The Role of Emotion in Aesthetic Experience. 422.

Bridge, Lawrence Wilford. *The Funk and Wagnalls Book of Parliamentary Procedure.* Rev. by Arleigh B. Williamson. 465.

Brigance, William Norwood, *Speech Composition*. Rev. by Earnest Brandenburg. 226.
Brodnitz, Friedrich S. *Keep Your Voice Healthy*. Rev. by Paul C. Boomsliter. 220.
Bronstein, Arthur J. Nineteenth-Century Attitudes Towards Pronunciation. 417.
——— Rev.: *Oneida Verb Morphology*. Floyd G. Lounsbury. 211.
Brown, Helen A. and Henry J. Heltman. *Choral Reading for Worship and Inspiration*. Rev. by Louise Abney. 348.
Brown, James I. Rev.: *How to Become a Better Reader*. Paul Witty. 94.
Bryan, Mina R., Julian P. Boyd, Lyman H. Butterfield, and Elizabeth L. Hutter, eds. *The Papers of Thomas Jefferson*. Rev. by Bower Aly. 69.
Bryant, Donald C. Rev.: *Samuel Johnson's Parliamentary Reporting: Debates in the Senate of Lilliput*. Benjamin Beard Hoover. 337.
——— Rev.: *The Ethics of Rhetoric*. Richard M. Weaver. 75.
Bryant, Donald C. and Karl R. Wallace. *Oral Communication*. Rev. by Cullen B. Owens. 349.
Bryson, Lyman, ed. *Freedom and Authority in Our Time*. Rev. by James J. Stansell. 79.
Buchanan, William and Hadley Cantril. *How Nations See Each Other*. Rev. by Ross Scanlan. 469.
Burke, Kenneth. *Permanence and Change, An Anatomy of Purpose*. Rev. by Marie Hochmuth. 452.
Butterfield, Lyman H., Julian P. Boyd, Mina R. Bryan, and Elizabeth L. Hutter, eds. *The Papers of Thomas Jefferson*. Rev. by Bower Aly. 69.

Callahan, Jennie Waugh. *Television in School, College and Community*. Rev. by Charles F. Hunter. 216.
Cantril, Hadley and William Buchanan. *How Nations See Each Other*. Rev. by Ross Scanlan. 469.
Cardwell, Guy A. *Twins of Genius*. Rev. by E. James Lennon. 339.
——— Rev.: *Guide to American Literature and Its Backgrounds Since 1890*. Howard Mumford Jones. 227.
Carroll, John B. *The Study of Language*. Rev. by Lee S. Hultzén. 81.
Cartwright, Dorwin and Alvin Zander. *Group Dynamics: Research and Theory*. Rev. by Laura Crowell. 223.
Cecil, Algernon. *Queen Victoria and her Prime Ministers*. Rev. by Carroll C. Arnold. 80.
Chapman, John, ed. *Theatre, '53*. Rev. by Elizabeth G. Scanlan. 339.
Chase, Stuart. *Power of Words*. Rev. by Irving J. Lee. 343.
Chekhov, Michael. *To the Actor on the Technique of Acting*. Rev. by Claude L. Shaver. 90.
Chinn, Howard. *Television Broadcasting*. Rev. by Willard Bellman. 460.
Chorpenning, Charlotte B. *Twenty-One Years With Children's Theatre*. Rev. by Laura F. Wright. 350.
Coger, Leslie Irene. Rev.: *Interpretative Reading*. Sara Lowrey and Gertrude E. Johnson. 226.
Cohen, I. Bernard. *Benjamin Franklin*. Rev. by H. F. Harding. 206.
Conner, Wayne. Rev.: *The Vowel Phonemes of Meigret*. George Raymond Shipman. 82.
——— Rev.: *Words and Sounds in English and French*. John Orr. 212
Corwin, Blanche A., ed. *The Theatre Annual, 1953*. Rev. by Albert E. Johnson. 89.
Costello, Charles S. Rev.: *Film Form*. Sergei Eisenstein. 215.
Crandell, S. J. Rev.: *The Design of Social Research*. Russell L. Ackoff. 467.
Crocker, Lionel. Rev.: *The Art of Effective Teaching*. C. B. Eavey. 94.
Crowell, Laura. Rev.: *Group Dynamics: Research and Theory*. Dorwin Cartwright and Alvin Zander. 223.

Dawson, Joseph M. How I prepare my Sermons: A Symposium. 52.
Dickens, Milton. Rev.: *Measuring Group Cohesiveness*. Lester M. Libo. 469.
Dickey, Dallas C. Rev.: *A History of the Southern Confederacy*. Clement Eaton. 332.
Directors of Forensics. The Forum. A Statement on the Place of Tournament Debating in Speech Education. 435.
Dixon, Donald S. Rev.: *Radio and Television Announcing*. Lyle D. Barnhart. 218.
Donaldson, Alice. Rev.: *You're The Speaker*. Vera Gough. 226.
Dooher, M. J., ed. *Building a Balanced Communications Program*. Rev. by Lindsay S. Perkins. 466.
Dooley, Grace V. and Leontine A. Murtha. *Toward Better Speech: A Manual for Teachers of All Grades*. Rev. by Mary Pettas. 344.

Eaton, Clement. *A History of the Southern Confederacy*. Rev. by Dallas C. Dickey. 332.
Eavey, C. B. *The Art of Effective Teaching*. Rev. by Lionel Crocker. 94.
Ecroyd, Donald H. Rev.: *I Am Happy to Present*. Guy R. Lyle and Kevin Guinagh. 93.
Ehninger, Douglas. The Forum. Whately on *Dispositio*. 439.
Eisenstadt, Arthur. Rev.: *Supervising People*. George D. Halsey. 93.
Eisenstein, Sergei. *Film Form*. Rev. by Charles S. Costello. 215.
Elliott, G. R. *Flaming Minister: A Study of Othello as Tragedy of Love and Hate*. Rev. by E. J. West. 212.
Elsen, William J. Rev.: *Peter E. Dietz: Labor Priest*. Mary Harrita Fox. 225.
Emerson, James Gordon. Rev.: *Counsel for the Damned*. Lowell S. Hawley and Ralph Bushnell Potts. 208.
Emsley, Bert. Rev.: *An Introduction to General American Phonetics*. Charles Van Riper and Dorothy Edna Smith. 341.
Ervin, Jean Convers. Rev.: *Educating the Sub-Normal Child*. Frances Lloyd. 350.
——— Rev.: *The Jealous Child*. Edward Podolsky. 350.
Ewing, A. W. G. and Irene R. Ewing. *Speech and the Deaf Child*. Rev. by S. Richard Silverman. 345.
Ewing, Irene R. and A. W. G. Ewing. *Speech and the Deaf Child*. Rev. by S. Richard Silverman. 345.

Fawcett, F. Dubrez. *Dickens the Dramatist*. Rev. by Richard Moody. 86.
Festinger, Leon and Daniel Katz, eds. *Research*

Methods in the Behavioral Sciences. Rev. by Martin Maloney. 468.
Fisher, Aileen. *Health and Safety Plays and Programs.* Rev. by Evelyn Konigsberg. 226.
Flynn, Vincent J. How I prepare my Sermons: A Symposium. 55.
Fosdick, Harry Emerson. How I prepare my Sermons: A Symposium. 50.
Fox, Mary Harrita. *Peter E. Dietz: Labor Priest:* Rev. by William J. Elsen. 225.
Francis, W. Nelson. Revolution in Grammar. 299.
Frazer, John H., and Willard J. Friederich. *Scenery Design for the Amateur Stage.* Rev. by Willard Bellman. 214.
Freidel, Frank. *Franklin D. Roosevelt: The Ordeal.* Rev. by Earnest Brandenburg. 336.
Friederich, Willard J. and John H. Frazer. *Scenery Design for the Amateur Stage.* Rev. by Willard Bellman. 214.
Friederich, Willard J. and Ruth A. Wilcox. *Teaching Speech in High Schools.* Rev. by Gladys L. Borchers. 221.
Fuchs, Grover A. Speech in Teacher Training at Texas. 293.
Fussell, Paul, Jr. *Theory of Prosody in Eighteenth-Century England.* Rev. by Charlotte Lee. 451.

Galloway, George G. *The Legislative Process in Congress.* Rev. by Robert F. Ray. 225.
Garrison, Webb B. *The Preacher and His Audience.* Rev. by John J. Rudin, II. 348.
Geiger, Don. Oral Interpretation in the Liberal Arts Context. 137.
——— Rev.: *Beyond Criticism.* Karl Shapiro. 210.
——— Rev.: *Poetry and the Age.* Randall Jarrell. 83.
Gibson, George Miles. *Planned Preaching.* Rev. by Charles E. Weniger. 346.
Gilkinson, Howard, Stanley F. Paulson, and Donald E. Sikkink. Effects of Order and Authority in an Argumentative Speech. 183.
Glenn, Norman and Irving Settel, eds. *Television Advertising and Production Handbook.* Rev. by Edward C. Lambert. 217.
Goble, Louise. Rev.: *How to Attend a Conference.* Dorothea F. Sullivan. 472.
——— Rev.: *How to be a Board or Committee Member.* Roy Sorenson. 228.
Gondin, William R. Rev.: *An Introduction to Philosophical Analysis.* John Hospers. 82.
——— Rev.: *Problems of Analysis: Philosophical Essays.* Max Black. 461.
Gough, Vera. *You're the Speaker.* Rev. by Alice Donaldson. 226.
Green, Paul. *Dramatic Heritage.* Rev. by Albert E. Johnson. 456.
Greet, W. Cabell. The Forum. Reply to Professor Zandvoort. 198.
Griffin, Leland M. Rev.: *The Autobiography of William Butler Yeats.* W. B. Yeats. 95.
——— Rev.: *Literary Masterpieces of the Western World,* ed. Francis H. Horn. 95.
——— New Books in Review. 69.
——— New Books in Review. 201.
——— New Books in Review. 325.
——— New Books in Review. 442.
Gross, Bertram M. *The Legislative Struggle.* Rev. by Robert F. Ray. 92.
Gross, Edwin and Natalie Gross. *Teen Theatre: A Guide to Play Production.* Rev. by Harry R. McClain. 216.
Gross, Natalie and Edwin Gross. *Teen Theatre: A Guide to Play Production.* Rev. by Harry R. McClain. 216.
Guinagh, Kevin and Guy R. Lyle. *I Am Happy to Present.* Rev. by Donald H. Ecroyd. 93.
Gunderson, Robert Gray. Rev.: *Horace Greeley: Nineteenth-Century Crusader.* Glyndon G. Van Deusen. 207.

Haberman, Frederick W. The Forum. Reply to the Foregoing Observations. 66.
——— Rev.: *Doctoral Dissertations Accepted by American Universities, 1951-1952,* eds. Arnold H. Trotier and Marian Harman. 91.
Hahn, Elise. Rev.: *Speech in the Elementary School.* Mardel Ogilvie. 343.
Haiman, Franklyn S. Rev.: Materials in Group Dynamics. 201.
——— Rev.: *The Dynamics of Groups at Work.* Herbert Thelen. 470.
Hale, Lester L. Rev.: *Speech Correction.* Charles Van Riper. 463.
Halsey, George D. *Supervising People.* Rev. by Arthur Eisenstadt. 93.
Harding, H. F. Rev.: *Andrew Jackson.* Harold C. Syrett. 206.
——— Rev.: *Benjamin Franklin.* I. Bernard Cohen. 206.
——— Rev.: *Roger Williams.* Perry Miller. 206.
Harman, Marian and Arnold H. Trotier, eds. *Doctoral Dissertations Accepted by American Universities, 1951-1952.* Rev. by Frederick W. Haberman. 91.
Harwood, Kenneth. Rev.: *Mass Media and Education,* ed. Nelson B. Henry. 468.
Hawley, Lowell S. and Ralph Bushnell Potts. *Counsel for the Damned.* Rev. by James Gordon Emerson. 208.
Hedde, Wilhelmina G. Rev.: *Words and What They do to You.* Catharine Minteer. 463.
Heffner, Hubert C. Rev.: *The Art of Dramatic Criticism.* S. R. Littlewood. 89.
Heine, Heinrich. *Doktor Faust: A Dance Poem.* Rev. by Arthur L. Wochl. 454.
Heltman, Henry J. and Helen A. Brown. *Choral Reading for Worship and Inspiration.* Rev. by Louise Abney. 348.
Henderlider, Clair R. and Eugene E. White. What Harry S. Truman told us about his Speaking. 37.
——— and ——— What Norman Vincent Peale told us about his Speaking. 407.
Henry, Nelson B., ed. *Mass Media and Communication.* Rev. by Kenneth Harwood. 468.
Herman, George. Rev.: *A Guide to Help the Severely Hard-of-Hearing Child.* Helen Hulick Beebe. 225.
Hochmuth, Marie. Rev.: *Permanence and Change, An Anatomy of Purpose.* Kenneth Burke. 452.
——— Rev.: *Pioneer Women Orators.* Lillian O'Connor. 331.
Hodge, Francis. Rev.: *Savannah's Pioneer Theatre from its Origins to 1810.* J. Max Patrick. 338.
Holland, Reginald V. Rev.: *Plays as Literature for an Audience.* George F. Reynolds. 214.
Hoover, Benjamin Beard. *Samuel Johnson's Parliamentary Reporting: Debates in the Senate of Lilliput.* Rev. by Donald C. Bryant. 337.
Horn, Francis H., ed. *Literary Masterpieces of*

the Western World. Rev. by Leland M. Griffin. 95.
Hospers, John. *An Introduction to Philosophical Analysis*. Rev. by William R. Gondin. 82.
Howell, Wilbur Samuel. The Forum. The National Debate Topic: A Defense. 434.
——— The Forum. "This issue of the QJS marks the beginning . . ." 63.
Hufstater, Mildred Welker. *These That I Have Loved. An Anthology of Living Poetry and Prose*. Rev. by Harry R. McClain. 95.
Hultzén, Lee S. Phoneme, Allophone—Segment. 260.
Hultzén, Lee S. Rev.: *The Study of Language*. John B. Carroll. 81.
Hunter, Armand L. Rev.: *Producing and Directing for Television*. Charles Adams. 217.
Hunter, Charles F. Rev.: *Television in School, College and Community*. Jennie Waugh Callahan. 216.
Hutter, Elizabeth L., Julian P. Boyd, Lyman H. Butterfield, and Mina R. Bryan, eds. *The Papers of Thomas Jefferson*. Rev. by Bower Aly. 69.

Irwin, Ruth Beckey. *Speech and Hearing Therapy*. Rev. by Charlotte G. Wells. 219.

Jackson, James L. Rev.: *Shakespeare Survey 7*, ed. Allardyce Nicoll. 455.
Jacoby, Beatrice. Rev.: *People in Livingston: A Reader for Adults Learning English*. Virginia French Allen. 224.
Jarrell, Randall. *Poetry and the Age*. Rev. by Don Geiger. 83.
Jayne, Clarence D., Paul H. Sheats and Ralph B. Spence. *Adult Education, the Community Approach*. Rev. by Earnest Brandenburg. 91.
Johnson, Albert E. Rev.: *Curtain Time*. Lloyd Morris. 213.
——— Rev.: *Dramatic Heritage*. Paul Green. 456.
——— Rev. *The Theatre Annual, 1953*, ed. Blanche A. Corwin. 89.
Johnson, Edgar. *Charles Dickens—His Tragedy and Triumph*. Rev. by Richard and Theresa Murphy. 85.
Johnson, Gertrude E., and Sara Lowrey, *Interpretative Reading*. Rev. by Leslie Irene Coger. 226.
Jones, E. Winston. Rev.: *Preach the Word of God*. Frederick M. Morris. 471.
——— Rev.: *Variety In Your Preaching*. Lloyd M. Perry and Faris D. Whitesell. 471.
Jones, Edgar DeWitt. How I prepare my Sermons: A Symposium. 59.
Jones, Howard Mumford. *Guide to American Literature and Its Backgrounds Since 1890*. Rev. by Guy Cardwell. 227.

Karcher, Joseph T. *Speaking for the Record*. Rev. by Hollis L. White. 454.
Karnis, Michael V. Latin America's Resurgent Theatre. 401.
Katz, Daniel and Leon Festinger, eds. *Research Methods in the Behavioral Sciences*. Rev. by Martin Maloney. 468.
Kelly, J. C. *Clinician's Handbook for Auditory Training*. Rev. by Keith St. Onge. 220.
Keltner, John. Rev.: *Leadership Training in Intergroup Education: Evaluation of Workshops*. 223.
Kernodle, George R. Stage Spectacle and Victorian Society. 31.
Kleffner, Frank R. Rev.: *Auditory Disorders in Children: A Manual for Differential Diagnosis*. Helmer R. Myklebust. 345.
——— Rev.: *The Macmillan Medical Dictionary*, ed. Sir Cecil Wakely. 351.
Konigsberg, Evelyn. Rev.: *Health and Safety Plays and Programs*. Aileen Fisher. 226.
Kronenberger, Louis, ed. *George Bernard Shaw: A Critical Survey*. Rev. by E. J. West. 87.
Krutch, Joseph Wood. *"Modernism" in Modern Drama*. Rev. by Nelson Magill. 340.
Kusano, Eisaburo. *Weird Tales of Old Japan*. Rev. by Betty McGee Vetter. 227.

Laird, Charlton. *The Miracle of Language*. Rev. by Robert Albright. 93.
Lake, Lewis W. *How to Win Lawsuits Before Juries*. Rev. by George P. Rice, Jr. 464.
Lambert, Edward C. Rev.: *Television Advertising and Production Handbook*, eds. Irving Settell and Norman Glenn. 217.
Lateiner, Alfred R. and I. E. Levine. *The Techniques of Supervision*. Rev. by Charles Daniel Smith. 349.
Lebert, Gordon. Rev.: *The Poetry of Dylan Thomas*. Elder Olson. 349.
Lee, Charlotte. Rev.: *Theory of Prosody in Eighteenth-Century England*. Paul Fussell, Jr. 451.
Lee, Irving J. *Customs and Crises in Communication*. Rev. by Harold P. Zelko. 465.
——— Rev.: *Power of Words*. Stuart Chase. 343.
Lennon, E. James. Rev.: *Twins of Genius*. Guy A. Cardwell. 339.
Leopold, Richard W. *Elihu Root and the Conservative Tradition*. Rev. by Carroll C. Arnold. 334.
Lerner, Max, ed. *The Mind and Faith of Justice Holmes: His Speeches, Essays, Letters and Judicial Opinions*. Rev. by Barnet Baskerville. 348.
Levine, I. E. and Alfred R. Lateiner. *The Techniques of Supervision*. Rev. by Charles Daniel Smith. 349.
Libo, Lester M. *Measuring Group Cohesiveness*. Rev. by Milton Dickens. 469.
Linn, Edmund H. Rev.: *A Faith to Proclaim*. James S. Stewart. 209.
——— Rev.: *Preaching*. Walter Russell Bowie. 346.
——— Rev.: *Sermons Preached at Harvard*. Willard L. Sperry. 348.
Littlewood, S. R. *The Art of Dramatic Criticism*. Rev. by Hubert C. Heffner. 89.
Livingston, Don. *Film and the Director*. Rev. by Richard Woellhaf. 459.
Lloyd, Frances. *Educating the Sub-Normal Child*. Rev. by Jean Convers Ervin. 350.
Lounsbury, Floyd G. *Oneida Verb Morphology*. Rev. by Arthur J. Bronstein. 211.
Lowrey, Sara and Gertrude E. Johnson. *Interpretative Reading*. Rev. by Leslie Irene Coger. 226.
Lyle, Guy R. and Kevin Guinagh. *I Am Happy to Present*. Rev. by Donald H. Ecroyd. 93.

Magill, Nelson. Rev.: *"Modernism" in Modern Drama*. Joseph Wood Krutch. 340.
——— Rev.: *Shakespeare*. Mark Van Doren. 88.
——— Rev.: *Shakespeare Survey 6*, ed. Allardyce Nicoll. 88.

———Rev.: *Shakespeare's Use of Learning*. Virgil K. Whitaker. 88.
Maloney, Martin. Rev.: *Research Methods in the Behavioral Sciences*, eds. Leon Festinger and Daniel Katz. 468.
Marsh, Gerald E. An Interpretative Approach to Speech. 269.
Mason, Paul. *Mason's Manual of Legislative Procedure*. Rev. by Joseph F. O'Brien. 92.
McClain, Harry R. Rev.: *The Finer Tone. Keats' Major Poems*. Earl R. Wasserman. 85.
——— Rev.: *Teen Theatre: A Guide to Play Production*. Edwin and Natalie Gross. 216.
——— Rev.: *These That I Have Loved. An Anthology of Living Poetry and Prose*. Mildred Welker Hufstater. 95.
McCurdy, Frances Lea. Rev.: *The Missouri Controversy, 1819-1821*. Glover Moore. 77.
McFarland, Lewis G. Rev.: *The Collected Plays of W. B. Yeats*. W. B. Yeats. 95.
McGlon, Charles A. How I prepare my Sermons: A Symposium. 49.
——— Rev.: *Maclaren's Sermon Outlines*, ed. Sheldon B. Quincer. 471.
McLeod, A. L. Speech Instruction in Australia. 429.
Miller, Perry. *Roger Williams*. Rev. by H. F. Harding. 206.
Minteer, Catharine. *Words and What They do to You*. Rev. by Wilhelmina G. Hedde. 463.
Moody, Richard. Rev.: *Dickens the Dramatist*. F. Dubrez Fawcett. 86.
Moore, Glover. *The Missouri Controversy, 1819-1821*. Rev. by Frances Lea McCurdy. 77.
Moorhouse, Alfred C. *The Triumph of the Alphabet*. Rev. by C. K. Thomas. 211.
Morris, Frederick M. *Preach the Word of God*. Rev. by E. Winston Jones. 471.
Morris, Lloyd. *Curtain Time*. Rev. by Albert E. Johnson. 213.
Mueller, Henry L. Rev.: *Television Writing and Selling*. Edward Barry Roberts. 460.
Muir, Kenneth, ed. *Macbeth*. Rev. by E. J. West. 212.
Mulgrave, Dorothy. *Speech: A Handbook of Voice Training, Diction, and Public Speaking*. Rev. by Ward Rasmus. 221.
Murphy, Richard. Rev.: Quests for Certainty in the Schools. 325.
Murphy, Richard and Theresa. Rev.: *Charles Dickens—His Tragedy and Triumph*. Edgar Johnson. 85.
Murray, Elwood. Rev.: *Destiny and Motivation in Language*. A. A. Roback. 462.
——— Rev.: *The Psychology of Personality*. Bernard Notcutt. 347.
Murtha, Leontine A. and Grace V. Dooley. *Toward Better Speech: A Manual for Teachers of All Grades*. Rev. by Mary Pettas. 344.
Myklebust, Helmer R. *Auditory Disorders in Children: A Manual for Differential Diagnosis*. Rev. by Frank R. Kleffner. 345.

Nadeau, Ray. Rev.: *The Ruling Power*. James H. Oliver. 453.
Nathan, George Jean. *The Theatre in the Fifties*. Rev. by Elizabeth G. Scanlan. 339.
Neale, J. E. *Elizabeth I and her Parliaments*. Rev. by George P. Rice. 79.
Nethercot, Arthur H. *Men and Supermen. The Shavian Portrait Gallery*. Rev. by E. J. West. 457.
Nevins, Allan. *The Statesmanship of the Civil War*. Rev. by J. Jeffery Auer. 207.
Nevins, Ruby. Rev.: *Psychology in the Nursery School*. Nelly Wolffheim. 228.
Nichols, Alice. *Bleeding Kansas*. Rev. by Owen M. Peterson. 453.
Nicoll, Allardyce, ed. *Shakespeare Survey 6*. Rev. by Nelson Magill. 88.
——— ed. *Shakespeare Survey 7*. Rev. by James L. Jackson. 455.
Notcutt, Bernard. *The Psychology of Personality*. Rev. by Elwood Murray. 347.

O'Brien, Joseph F. Rev.: *Mason's Manual of Legislative Procedure*. Paul Mason. 92.
O'Connor, Lillian. *Pioneer Women Orators*. Rev. by Marie Hochmuth. 331.
Odegaard, Charles E. Speaking Now and Then at Commencement. 277.
Ogilvie, Mardel. *Speech in the Elementary School*. Rev. by Elise Hahn. 343.
Oliver, James H. *The Ruling Power*. Rev. by Ray Nadeau. 453.
Oliver, Robert T. The Rhetoric of Power in Diplomatic Conferences. 288.
Olson, Elder. *The Poetry of Dylan Thomas*. Rev. by Gordon Lebert. 349.
Orr, John. *Words and Sounds in English and French*. Rev. by Wayne Conner. 212.
Owens, Cullen B. Rev.: *Oral Communication*. Donald C. Bryant and Karl R. Wallace. 349.

Parker, Kenneth T. *Parker's Television Plays*. Rev. by Glenn Starlin. 227.
Parrish, Wayland Maxfield. *Reading Aloud*. Rev. by Garff B. Wilson. 94.
Patrick, J. Max. *Savannah's Pioneer Theatre from its Origins to 1810*. Rev. by Francis Hodge. 338.
Paulmier, Hilah, ed. *Abe Lincoln. An Anthology*. Rev. by Earl W. Wiley. 78.
Paulson, Stanley F., Howard Gilkinson, and Donald E. Sikkink. Effects of Order and Authority in an Argumentative Speech. 183.
Paulu, Burton, ed. *A Radio and Television Bibliography*. Rev. by L. D. Barnhart. 91.
Pawley, Thomas D. *Tilbury Town: Selected Poems of Edwin Arlington Robinson*. Lawrance Thompson. 95.
Pence, Orville L. Emotionally Loaded Argument: Its Effectiveness in Stimulating Recall. 272.
Perry, Lloyd M. and Faris D. Whitesell. *Variety in Your Preaching*. Rev. by E. Winston Jones. 471.
Perkins, Lindsay S. Rev.: *Building a Balanced Communications Program*, ed. M. J. Dooher. 466.
Peterson, Owen M. Rev.: *Bleeding Kansas*. Alice Nichols. 453.
Pettas, Mary. Rev.: *Toward Better Speech: A Manual for Teachers of All Grades*. Grace V. Dooley and Leontine A. Murtha. 344.
Podolsky, Edward. *The Jealous Child*. Rev. by Jean Conyers Ervin. 350.
Potts, Ralph Bushnell and Lowell S. Hawley. *Counsel for the Damned*. Rev. by James Gordon Emerson. 208.
Pulgram, Ernst, Language and National Character. 393.

Quennell, Peter, ed. *British Prime Ministers.* Rev. by Carroll C. Arnold. 80.
Quincer, Sheldon B., ed. *Maclaren's Sermon Outlines.* Rev. by Charles A. McGlon. 471.

Rasmus, Ward. Rev.: *Speech: A Handbook of Voice Training, Diction, and Public Speaking.* Dorothy Mulgrave. 221.
Rauch, Joseph. How I prepare my Sermons: A Symposium. 56.
Ray, Robert F. Rev.: *The Legislative Process in Congress.* George G. Galloway. 225.
——— Rev.: *The Legislative Struggle.* Bertram M. Gross. 92.
Redfield, Charles E. *Communication in Management.* Rev. by Arthur Secord. 93.
Reid, Loren. Gladstone's Training as a Speaker. 373.
——— Shop Talk. 97.
——— Shop Talk. 231.
——— Shop Talk. 353.
——— Shop Talk. 473.
Reynolds, George F. *Plays as Literature for an Audience.* Rev. by Reginald V. Holland. 214.
Rhynsburger, Donovan. Rev.: *Practical Make-up for the Stage.* T. W. Bamford. 90.
Rice, George P. Rev.: *Elizabeth I and her Parliaments.* J. E. Neale. 79.
——— Rev.: *How to Win Lawsuits Before Juries.* Lewis W. Lake. 464.
Roback, A. A. *Destiny and Motivation in Language.* Rev. by Elwood Murray. 462.
Roberts, Edward Barry. *Television Writing and Selling.* Rev. by Henry L. Mueller. 460.
Robertson, Stuart. *The Development of Modern English.* Rev. by C. M. Wise. 341.
Robinson, Karl. *Teaching Speech in the Secondary School.* Rev. by Gladys L. Borchers. 228.
Rodick, Burleigh Cushing. *American Constitutional Custom: A Forgotten Factor in the Founding.* Rev. by Ernest J. Wrage. 77.
Roy, Ralph Lord. *Apostles of Discord.* Rev. by John J. Rudin, II. 78.
Rudin, John J. II. Rev.: *Apostles of Discord.* Ralph Lord Roy. 78.
——— Rev.: *The Preacher and His Audience.* Webb B. Garrison. 348.
Ruff, Marion, Aleen Agranowitz, Daniel R. Boone, Gloria G. Seacat, and Arthur L. Terr. Group Therapy as a Method of retraining Aphasics. 170.

St. Onge, Keith R. Rev.: *Clinician's Handbook for Auditory Training.* J. C. Kelly. 220.
Scanlan, Elizabeth G. Rev.: *The Theatre in the Fifties.* George Jean Nathan. 339.
——— Rev.: *Theatre, '53,* ed. John Chapman. 339.
Scanlan, Ross. The Nazi Speakers' Complaints. 1.
——— Rev.: *How Nations See Each Other.* William Buchanan and Hadley Cantril. 469.
Schnitzler, Henry. Truth and Consequences, or Stanislavsky Misinterpreted. 152.
——— Rev.: *Cécile Sorel: An Autobiography.* Cécile Sorel. 88.
Seacat, Gloria G., Aleen Agranowitz, Daniel R. Boone, Marion Ruff, and Arthur L. Terr. Group Therapy as a Method of retraining Aphasics. 170.
Secord, Arthur. Rev.: *Communication in Management.* Charles E. Redfield. 93.
Settel, Irving and Norman Glenn, eds. *Television Advertising and Production Handbook.* Rev. by Edward C. Lambert. 217.
Shapiro, Karl. *Beyond Criticism.* Rev. by Don Geiger. 210.
Shaver, Claude L. Rev.: *To the Actor on the Technique of Acting.* Michael Chekhov. 90.
Sheats, Paul H., Clarence D. Jayne and Ralph B. Spence. *Adult Education, the Community Approach.* Rev. by Earnest Brandenburg. 94.
Shipman, George Raymond. *The Vowel Phonemes of Meigret.* Rev. by Wayne Conner. 82.
Shryock, Rheva Ott. *Parliamentary Procedure Made Easy: A Visual Aid Based on Robert's Rules of Order.* Rev. by Arleigh B. Williamson. 228.
Sikkink, Donald E., Howard Gilkinson, and Stanley F. Paulson. Effects of Order and Authority in an Argumentative Speech. 183.
Silverman, S. Richard. Rev.: *Speech and the Deaf Child.* Irene R. Ewing and A. W. G. Ewing. 345.
Sleeth, Ronald E. Rev.: *Expository Preaching for Today.* Andrew W. Blackwood. 92.
Smith, Bradford. *Captain John Smith: His Life and Legend.* Rev. by George V. Bohman. 224.
Smith, Charles Daniel. Rev.: *The Techniques of Supervision.* Alfred R. Lateiner and I. E. Levine. 349.
Smith, Dorothy Edna and Charles Van Riper. *An Introduction to General American Phonetics.* Rev. by Bert Emsley. 341.
Smith, James Morton. Sedition, Suppression, and Speech: A Comic Footnote on the Enforcement of the Sedition Law of 1798. 284.
Smith, Lillian H. *The Unreluctant Years.* Rev. by Johnnye Akin. 84.
Sockman, Ralph. How I prepare my Sermons: A Symposium. 54.
Sorel, Cécile. *Cécile Sorel: An Autobiography.* Rev. by Henry Schnitzler. 88.
Sorenson, Roy. *How to be a Board or Committee Member.* Rev. by Louise Goble. 228.
Spence, Ralph B., Paul H. Sheats and Clarence D. Jayne. *Adult Education, the Community Approach.* Rev. by Earnest Brandenburg. 94.
Sperry, Willard L. *Sermons Preached at Harvard.* Rev. by Edmund H. Linn. 348.
Spriestersbach, D. C. Rev.: *Speech Therapy: A Book of Readings.* Charles Van Riper. 218.
Stansell, James J. Rev.: *Freedom and Authority in our Time,* ed. Lyman Bryson. 79.
Starlin, Glenn. Rev.: *Parker's Television Plays.* Kenneth T. Parker. 227.
Stewart, James S. *A Faith to Proclaim.* Rev. by Edmund H. Linn. 209.
Stiles, Lela. *The Man Behind Roosevelt, The Story of Louis McHenry Howe.* Rev. by Waldo W. Braden. 335.
Sturgis, Alice. *Learning Parliamentary Procedure.* Rev. by Arleigh B. Williamson. 222.
Sullivan, Dorothea. *How to Attend a Conference.* Rev. by Louise Goble. 472.
Syrett, Harold C. *Andrew Jackson.* Rev. by H. F. Harding. 206.

ten-Broek, Jacobus. *The Antislavery Origins of the Fourteenth Amendment.* Rev. by Richard B. Wilson. 334.
Terr, Arthur L., Allen Agranowitz, Daniel R. Boone, Marion Ruff, Gloria G. Seacat. Group Therapy as a Method of retraining Aphasics. 170.
Thelen, Herbert. *The Dynamics of Groups at Work.* Rev. by Franklyn S. Haiman. 470.
Thomas, C. K. Rev.: *A Survey of Verb Forms in the Eastern United States.* E. Bagby Atwood. 81.
——— Rev.: *The Triumph of the Alphabet.* Alfred C. Moorhouse. 211.
Thomas, Norman. Random Reflections on Public Speaking. 145.
Thompson, Faith. *A Short History of Parliament, 1295-1642.* Rev. by Margaret L. Wood. 336.
Thompson, Lawrance. *Tilbury Town: Selected Poems of Edwin Arlington Robinson.* Rev. by Thomas D. Pawley. 95.
Thompson, Wayne N. Contemporary Public Address: A Problem in Criticism. 24.
Timberlake, Craig. *The Bishop of Broadway: David Belasco, His Life and Work.* Rev. by Joseph E. Batcheller. 457.
Torff, Selwyn H. *Collective Bargaining: Negotiations and Agreements.* Rev. by Harold P. Zelko. 349.
Trotier, Arnold H. and Marian Harman, eds. *Doctoral Dissertations Accepted by American Universities, 1951-1952.* Rev. by Frederick W. Haberman. 91.

Utterback, William E. Independent Variables in the Conference Situation. 381.

Van Deusen, Glyndon G. *Horace Greeley: Nineteenth-Century Crusader.* Rev. by Robert Gray Gunderson. 207.
Van Doren, Mark. *Shakespeare.* Rev. by Nelson Magill. 88.
Van Riper, Charles. *Speech Correction.* Rev. by Lester L. Hale. 463.
——— *Speech Therapy: A Book of Readings.* Rev. by D. C. Spriestersbach. 218.
Van Riper, Charles and Dorothy Edna Smith. *An Introduction to General American Phonetics.* Rev. by Bert Emsley. 341.
Vetter, Betty McGee. Rev.: *Weird Tales of Old Japan.* Eisaburo Kusano. 227.
Viner, Jacob. A Modest Proposal for some Stress on Scholarship in Graduate Training. 15.

Wakely, Sir Cecil, ed. *The Macmillan Medical Dictionary.* Rev. by Frank R. Kleffner. 351.
Wallace, Karl R. The Field of Speech, 1953: An Overview. 117.
Wallace, Karl R. and Donald C. Bryant. *Oral Communication.* Rev. by Cullen B. Owens. 349.
Walser, Frank E. Diplomacy, Discussion, and the Chairman. 43.
Warnock, Robert, ed. *Representative Modern Plays: British.* Rev. by H. D. Albright. 350.
Wasserman, Earl R. *The Finer Tone. Keats' Major Poems.* Rev. by Harry R. McClain. 85.
Weaver, Richard M. *The Ethics of Rhetoric.* Rev. by Donald C. Bryant. 75.
Wells, Charlotte G. Rev.: *Speech and Hearing Therapy.* Ruth Beckey Irwin. 219.
Weniger, Charles E. Rev.: *Planned Preaching.* George Miles Gibson. 346.
West, E. J. *Saint Joan:* A Modern Classic Reconsidered. 249.
——— Rev.: *Flaming Minister: A Study of Othello as Tragedy of Love and Hate.* G. R. Elliott. 212.
——— Rev.: *George Bernard Shaw: A Critical Survey,* ed. Louis Kronenberger. 87.
——— Rev.: *In Search of Theater.* Eric Bentley. 458.
——— Rev.: *Macbeth,* ed. Kenneth Muir. 212.
——— Rev.: *Men and Supermen. The Shavian Portrait Gallery.* Arthur H. Nethercot. 457.
Whitaker, Virgil K. *Shakespeare's Use of Learning.* Rev. by Nelson Magill. 88.
White, Eugene E. and Clair R. Henderlider. What Harry S. Truman told us about his Speaking. 37.
——— and ——— What Norman Vincent Peale told us about his Speaking. 407.
White, Hollis L. Rev.: *Speaking for the Record.* Joseph T. Karcher. 454.
Whitesell, Faris D. and Lloyd M. Perry. *Variety in Your Preaching.* Rev. by E. Winston Jones. 471.
Wilcox, Ruth A., and Willard J. Friederich. *Teaching Speech in High Schools.* Rev. by Gladys L. Borchers. 221.
Wiley, Earl W. Rev.: *Abe Lincoln. An Anthology,* ed. Hilah Paulmier. 78.
——— Rev.: *Lincoln's Imagery: A Study in Word Power.* Theodore C. Blegen. 333.
Williamson, Arleigh B. Rev.: *Learning Parliamentary Procedure.* Alice Sturgis. 222.
——— Rev.: *Parliamentary Procedure Made Easy: A Visual Aid Based on Robert's Rules of Order.* Rheva Ott Shrvock. 228.
——— Rev.: *The Funk and Wagnalls Book of Parliamentary Procedure.* Lawrence Wilford Bridge. 465.
Wilson, Garff B. Rev.: *Reading Aloud.* Wayland Maxfield Parrish. 94.
Wilson, Richard B. Rev.: *The Antislavery Origins of the Fourteenth Amendment.* Jacobus ten-Broek. 334.
Wimsatt, William Kurtz, Jr. *The Verbal Icon.* Rev. by Wallace A. Bacon. 449.
Wise, C. M. Rev.: *The Development of Modern English.* Stuart Robertson. 341.
Wittmer, Felix. *The Yalta Betrayal.* Rev. by Waldo W. Braden. 225.
Witty, Paul. *How to Become a Better Reader.* Rev. by James I. Brown. 94.
Woehl, Arthur L. Rev.: *Doktor Faust: A Dance Poem.* Heinrich Heine. 454.
Woellhaf, Richard. Rev.: *Film and the Director.* Don Livingston. 459.
Wolffheim, Nelly. *Psychology in the Nursery School.* Rev. by Ruby Nevins. 228.
Wood, Margaret L. Rev.: *A Short History of Parliament, 1295-1642.* Faith Thompson. 336.
Wrage, Ernest J. Rev.: *American Constitutional Custom: A Forgotten Factor in the Founding.* Burleigh Cushing Rodick. 77.
——— Rev.: Voices of History. 442.
Wright, Laura F. Rev.: *Twenty-One Years With Children's Theatre.* Charlotte B. Chorpenning. 350.

Yeats, W. B. *The Autobiography of William Butler Yeats.* Re · by Leland M. Griffin. 95.

Yeats, W. B. *The Collected Plays of W. B. Yeats.* Rev. by Lewis G. McFarland. 95.

Zander, Alvin and Dorwin Cartwright. *Group Dynamics: Research and Theory.* Rev. by Laura Crowell. 223.
Zandvoort, R. W. The Forum. American English in Europe. 197.
Zelko, Harold P. The Forum. Observations on "A Bibliography of Rhetoric and Public Address." 65.
——— Rev.: *Collective Bargaining: Negotiations and Agreements.* Selwyn H. Torff. 349.
——— Rev.: *Customs and Crises in Communication.* Irving J. Lee. 465.
——— Rev.: *Toward A Democratic Work Process.* Fred H. Blum. 227.

ARTICLES

Case against Speech, The: An Examination of Critical Viewpoints. Carroll C. Arnold. 165.
Contemporary Public Address: A Problem in Criticism. Wayne N. Thompson. 24.
Diplomacy, Discussion, and the Chairman. Frank E. Walser. 43.
Education of a Circuit Rider, The. Paul H. Boase. 130.
Effects of Order and Authority in an Argumentative Speech. Howard Gilkinson, Stanley F. Paulson, and Donald E. Sikkink. 183.
Emotionally Loaded Argument: Its Effectiveness in Stimulating Recall. Orville L. Pence. 272.
Field of Speech, 1953, The: An Overview. Karl R. Wallace. 117.
Gladstone's Training as a Speaker. Loren Reid. 373.
Group Therapy as a Method of retraining Aphasics. Aleen Agranowitz, Daniel R. Boone, Marion Ruff, Gloria G. Seacat, and Arthur L. Herr. 170.
How I prepare my Sermons: A Symposium. Charles A. McGlon with the assistance of Harry Emerson Fosdick, Joseph M. Dawson, Ralph Sockman, Vincent J. Flynn, Joseph Rauch, and Edgar DeWitt Jones. 49.
Independent Variables in the Conference Situation. William F. Utterback. 381.
Interpretative Approach to Speech, An. Gerald E. Marsh. 269.
Language and National Character. Ernst Pulgram. 393.
Latin America's Resurgent Theatre. Michael V. Karnis. 401.
Modest Proposal for some Stress on Scholarship in Graduate Training, A. Jacob Viner. 15.
Nazi Speakers' Complaints, The. Ross Scanlan. 1.
Nineteenth-Century Attitudes Towards Pronunciation. Arthur J. Bronstein. 417.
Oral Interpretation in the Liberal Arts Context. Don Geiger. 137.
Phoneme, Allophone—Segment. Lee S. Hultzén. 260.
Prospect for the Liberal Arts, The. Theodore C. Blegen. 388.
Random Reflections on Public Speaking. Norman Thomas. 145.
Revolution in Grammar. W. Nelson Francis. 299.
Rhetoric of Power in Diplomatic Conferences, The. Robert T. Oliver. 288.
Role of Emotion in Aesthetic Experience, The. Joseph Gerard Brennan. 422.
Saint Joan: A Modern Classic Reconsidered. E. J. West. 249.
Sedition, Suppression, and Speech: A Comic Footnote on the Enforcement of the Sedition Law of 1798. James Morton Smith. 284.
Speaking Now and Then at Commencement. Charles E. Odegaard. 277.
Speech Instruction in Australia. A. L. McLeod. 429.
Speech in Teacher Training at Texas. Grover A. Fuchs. 293.
Stage Spectacle and Victorian Society. George R. Kernodle. 31.
Truth and Consequences, or Stanislavsky Misinterpreted. Henry Schnitzler. 152.
What Harry S. Truman told us about his Speaking. Eugene E. White and Clair R. Henderlider. 37.
What Norman Vincent Peale told us about his Speaking. Eugene E. White and Clair R. Henderlider. 407.

NEW BOOKS IN REVIEW

Abe Lincoln. An Anthology. Hilah Paulmier, ed. Rev. by Earl W. Wiley. 78.
Adult Education, the Community Approach. Paul H. Sheats, Clarence D. Jayne, and Ralph B. Spence. Rev. by Earnest Brandenburg. 94.
American Constitutional Custom: A Forgotten Factor in the Founding. Burleigh Cushing Rodick. Rev. by Ernest J. Wrage. 77.
Andrew Jackson. Harold C. Syrett. Rev. by H. F. Harding. 206.
Antislavery Origins of the Fourteenth Amendment, The. Jacobus ten-Broek. Rev. by Richard B. Wilson. 334.
Apostles of Discord. Ralph Lord Roy. Rev. by John J. Rudin, II. 78.
Art of Dramatic Criticism, The. S. R. Littlewood. Rev. by Hubert C. Heffner. 89.
Art of Effective Teaching, The. C. B. Eavey. Rev. by Lionel Crocker. 94.
Auditory Disorders in Children: A Manual for Differential Diagnosis. Helmer R. Myklebust. Rev. by Frank R. Kleffner. 345.
Autobiography of William Butler Yeats, The. W. B. Yeats. Rev. by Leland M. Griffin. 95.
Benjamin Franklin. I. Bernard Cohen. Rev. by H. F. Harding. 206.
Beyond Criticism. Karl Shapiro. Rev. by Don Geiger. 210.
Bishop of Broadway, The: David Belasco, His Life and Work. Craig Timberlake. Rev. by Joseph E. Batcheller. 457.
Bleeding Kansas. Alice Nichols. Rev. by Owen M. Peterson. 453.
British Prime Ministers. Peter Quennell, ed. Rev. by Carroll C. Arnold. 80.
Building a Balanced Communications Program, ed. M. J. Dooher. Rev. by Lindsay S. Perkins. 466.
Captain John Smith: His Life and Legend. Bradford Smith. Rev. by George V. Bohman. 224.
Cécile Sorel: An Autobiography. Cécile Sorel. Rev. by Henry Schnitzler. 88.
Charles Dickens—His Tragedy and Triumph.

Edgar Johnson. Rev. by Richard and Theresa Murphy. 85.
Choral Reading for Worship and Inspiration. Henry J. Heltman and Helen A. Brown. Rev. by Louise Abney. 348.
Clinician's Handbook for Auditory Training. J. C. Kelly. Rev. by Keith R. St. Onge. 220.
Collected Plays of W. B. Yeats, The. W. B. Yeats. Rev. by Lewis G. McFarland. 95.
Collective Bargaining: Negotiations and Agreements. Selwyn H. Torff. Rev. by Harold P. Zelko. 349.
Communication in Management. Charles E. Redfield. Rev. by Arthur Secord. 93.
Counsel for the Damned. Lowell S. Hawley and Ralph Bushnell Potts. Rev. by James Gordon Emerson. 208.
Curtain Time. Lloyd Morris. Rev. by Albert E. Johnson. 213
Customs and Crises in Communication. Irving J. Lee. Rev. by Harold P. Zelko. 465.
Design of Social Research, The. Russell L. Ackoff. Rev. by S. J. Crandell. 467.
Destiny and Motivation in Language. A. A. Roback. Rev. by Elwood Murray. 462
Development of Modern English, The. Stuart Robertson. Rev. by C. M. Wise. 341.
Dickens the Dramatist. F. Dubrez Fawcett. Rev. Richard Moody. 86.
Doctoral Dissertations Accepted by American Universities, 1951-1952. Arnold H. Trotier and Marian Harman, eds. Rev. by Frederick W. Haberman. 91.
Doktor Faust: A Dance Poem. Heinrich Heine. Rev. by Arthur L. Woehl. 454.
Dramatic Heritage. Paul Green. Rev. by Albert E. Johnson. 456.
Dynamics of Groups at Work, The. Herbert Thelen. Rev. by Franklyn S. Haiman. 470.
Educating the Sub-Normal Child. Frances Lloyd. Rev. by Jean Conyers Ervin. 350.
Elihu Root and the Conservative Tradition. Richard W. Leopold. Rev. by Carroll C. Arnold. 334.
Elizabeth I and her Parliaments. J. E. Neale. Rev. by George P. Rice. 79.
Ethics of Rhetoric, The. Richard M. Weaver. Rev. by Donald C. Bryant. 75.
Expository Preaching for Today. Andrew W. Blackwood. Rev. by Ronald E. Sleeth. 92.
Faith to Proclaim, A. James S. Stewart. Rev. by Edmund H. Linn. 209.
Film and the Director. Don Livingston. Rev. by Richard Woellhaf. 459.
Film Form. Sergei Eisenstein. Rev. by Charles S. Costello. 215.
Finer Tone, The. Keats' Major Poems. Earl R. Wasserman. Rev. by Harry R. McClain. 85.
Flaming Minister: A Study of Othello as Tragedy of Love and Hate. G. R. Elliott. Rev. by E. J. West. 212.
Franklin D. Roosevelt: The Ordeal. Frank Freidel. Rev. by Earnest Brandenburg. 336.
Freedom and Authority in our Time. Lyman Bryson, ed. Rev. by James J. Stansell. 79.
Funk and Wagnalls Book of Parliamentary Procedure, The. Lawrence Wilford Bridge. Rev. by Arleigh B. Williamson. 465.
George Bernard Shaw: A Critical Survey. Louis Kronenberger, ed. Rev. by E. J. West. 87.
Group Dynamics: Research and Theory. Dorwin Cartwright and Alvin Zander. Rev. by Laura Crowell. 223.
Guide to American Literature and Its Backgrounds Since 1890. Howard Mumford Jones. Rev. by Guy Cardwell. 227.
Guide to Help the Severely Hard-of-Hearing Child, A. Helen Hulick Beebe. Rev. by George Herman. 225.
Health and Safety Plays and Programs. Aileen Fisher. Rev. by Evelyn Konigsberg. 226.
History of the Southern Confederacy, A. Clement Eaton. Rev. by Dallas C. Dickey. 332.
Horace Greeley: Nineteenth-Century Crusader. Glyndon G. Van Deusen. Rev. by Robert Gray Gunderson. 207.
How Nations See Each Other. William Buchanan and Hadley Cantril. Rev. by Ross Scanlan. 469.
How to Attend a Conference. Dorothea F. Sullivan. Rev. by Louise Goblé. 472.
How to be a Board or Committee Member. Roy Sorenson. Rev. by Louise Goble. 228.
How to Become a Better Reader. Paul Witty. Rev. by James I. Brown. 94.
How to Win Lawsuits Before Juries. Lewis W. Lake. Rev. by George P. Rice, Jr. 464.
I Am Happy to Present. Guy R. Lyle and Kevin Guinagh. Rev. by Donald H. Ecroyd. 93.
In Search of Theater. Eric Bentley. Rev. by E. J. West. 458.
Interpretative Reading. Sara Lowrey and Gertrude E. Johnson. Rev. by Leslie Irene Coger. 226.
Introduction to General American Phonetics, An. Charles Van Riper and Dorothy Edna Smith. Rev. by Bert Emsley. 341.
Introduction to Philosophical Analysis, An. John Hospers. Rev. by William R. Gondin. 82.
Jealous Child, The. Edward Podolsky. Rev. by Jean Conyers Ervin. 350.
Keep Your Voice Healthy. Friedrich S. Brodnitz. Rev. by Paul C. Boomsliter. 220.
Leadership Training in Intergroup Education: Evaluation of Workshops. Rev. by John Keltner. 223.
Learning Parliamentary Procedure. Alice Sturgis. Rev. by Arleigh B. Williamson. 222.
Legislative Process in Congress, The. George G. Galloway. Rev. by Robert F. Ray. 225.
Legislative Struggle, The. Bertram M. Gross. Rev. by Robert F. Ray. 92.
Lincoln's Imagery: A Study in Word Power. Theodore C. Blegen. Rev. by Earl W. Wiley. 333.
Literary Masterpieces of the Western World. Francis H. Horn, ed. Rev. by Leland M. Griffin. 95.
Macbeth. Kenneth Muir. ed. Rev. by E. J. West. 212.
Maclaren's Sermon Outlines, ed. Sheldon B. Quincer. Rev. by Charles A. McGlon. 471.
Macmillan Medical Dictionary, The. Sir Cecil Wakely, ed. Rev. by Frank R. Kleffner. 351.
Man Behind Roosevelt, The Story of Louis McHenry Howe, The. Lela Stiles. Rev. by Waldo W. Braden. 335.
Mason's Manual of Legislative Procedure. Paul Mason. Rev. by Joseph F. O'Brien. 92.
Mass Media and Education, ed. Nelson B. Henry. Rev. by Kenneth Harwood. 468.
Measuring Group Cohesiveness. Lester M. Libo. Rev. by Milton Dickens. 469.
Men and Supermen. The Shavian Portrait Gal-

lery. Arthur H. Nethercot. Rev. by E. J. West. 457.
Mind and Faith of Justice Holmes, The: His Speeches, Essays, Letters, and Judicial Opinions. Max Lerner, ed. Rev. by Barnet Baskerville. 348.
Miracle of Language, The. Charlton Laird. Rev. by Robert Albright. 93.
Mirror and the Lamp, The. M. H. Abrams. Rev. by Wallace A. Bacon. 83.
Missouri Controversy, 1819-1821, The. Glover Moore. Rev. by Frances Lea McCurdy. 77.
"Modernism" in Modern Drama. Joseph Wood Krutch. Rev. by Nelson Magill. 340.
Oneida Verb Morphology. Floyd G. Lounsbury. Rev. by Arthur J. Bronstein. 211.
Oral Communication. Donald C. Bryant and Karl R. Wallace. Rev. by Cullen B. Owens. 349.
Papers of Thomas Jefferson, The. Julian P. Boyd, Lyman H. Butterfield, Mina R. Bryan, and Elizabeth L. Hutter, eds. Rev. by Bower Aly. 69.
Parker's Television Plays. Kenneth T. Parker. Rev. by Glenn Starlin. 227.
Parliamentary Procedure Made Easy: A Visual Aid Based on Robert's Rules of Order. Rheva Ott Shryock. Rev. by Arleigh B. Williamson. 228.
People in Livingston: A Reader for Adults Learning English. Virginia French Allen. Rev. by Beatrice Jacoby. 224.
Permanence and Change, An Anatomy of Purpose. Kenneth Burke. Rev. by Marie Hochmuth. 452.
Perpetual War for Perpetual Peace. Harry Elmer Barnes, ed. Rev. by Waldo W. Braden. 209.
Peter E. Dietz: Labor Priest. Mary Harrita Fox. Rev. by William J. Elsen. 225.
Phonetics in Ancient India. W. S. Allen. Rev. by Robert Albright. 93.
Pioneer Women Orators. Lillian O'Connor. Rev. by Marie Hochmuth. 331.
Planned Preaching. George Miles Gibson. Rev. by Charles E. Wenger. 346.
Plays as Literature for an Audience. George F. Reynolds. Rev. by Reginald V. Holland. 214.
Poetry and the Age. Randell Jarrell. Rev. by Don Geiger. 83.
Poetry of Dylan Thomas, The. Elder Olson. Rev. by Gordon Lebert. 349.
Power of Words. Stuart Chase. Rev. by Irving J. Lee. 343.
Practical Make-up for the Stage. T. W. Bamford. Rev. by Donovan Rhynsburger. 90.
Preacher and His Audience, The. Webb B. Garrison. Rev. by John J. Rudin, II. 348.
Preaching. Walter Russell Bowie. Rev. by Edmund H. Linn. 346.
Preach the Word of God. Frederick M. Morris. Rev. by E. Winston Jones. 471.
Problems of Analysis: Philosophical Essays. Max Black. Rev. by William R. Gondin. 461.
Producing and Directing for Television. Charles Adams. Rev. by Armand L. Hunter. 217.
Psychology in the Nursery School. Nelly Wolffheim. Rev. by Ruby Nevins. 228.
Psychology of Personality, The. Bernard Notcutt. Rev. by Elwood Murray. 347.
Queen Victoria and her Prime Ministers. Algernon Cecil. Rev. by Carroll C. Arnold. 80.
Radio and Television Announcing. Lyle D. Barnhart. Rev. by Donald S. Dixon. 218.
Radio and Television Bibliography, A. Burton Paulu, ed. Rev. by L. D. Barnhart. 91.
Reading Aloud. Wayland Maxfield Parrish. Rev. by Garff B. Wilson. 94.
Representative Modern Plays: British. Robert Warnock, ed. Rev. by H. D. Albright. 350.
Research Methods in the Behavioral Sciences, eds. Leon Festinger and Daniel Katz. Rev. by Martin Maloney. 468.
Roger Williams. Perry Miller. Rev. by H. F. Harding. 206.
Ruling Power, The. James H. Oliver. Rev. by Ray Nadeau. 453.
Samuel Johnson's Parliamentary Reporting: Debates in the Senate of Lilliput. Benjamin Beard Hoover. Rev. by Donald C. Bryant. 337.
Savannah's Pioneer Theatre from its Origins to 1810. J. Max Patrick. Rev. by Francis Hodge. 338.
Scenery Design for the Amateur Stage. Willard J. Friederich and John H. Frazer. Rev. by Willard Bellman. 214.
Sermons Preached at Harvard. Willard L. Sperry. Rev. by Edmund H. Linn. 348.
Shakespeare. Mark Van Doren. Rev. by Nelson Magill. 88.
Shakespeare Survey 6. Allardyce Nicoll, ed. Rev. by Nelson Magill. 88.
Shakespeare Survey 7. Allardyce Nicoll, ed. Rev. by James L. Jackson. 455.
Shakespeare's Use of Learning. Virgil K. Whitaker. Rev. by Nelson Magill. 88.
Short History of Parliament, 1295-1642, A. Faith Thompson. Rev. by Margaret L. Wood. 336.
Speaking for the Record. Joseph T. Karcher. Rev. by Hollis L. White. 454.
Speech: A Handbook of Voice Training, Diction, and Public Speaking. Dorothy Mulgrave. Rev. by Ward Rasmus. 221.
Speech and Hearing Therapy. Ruth Beckey Irwin. Rev. by Charlotte G. Wells. 219.
Speech and the Deaf Child. Irene R. Ewing and A. W. G. Ewing. Rev. by S. Richard Silverman. 345.
Speech Composition. William Norwood Brigance. Rev. by Earnest Brandenburg. 226.
Speech Correction. Charles Van Riper. Rev. by Lester L. Hale. 463.
Speech in the Elementary School. Mardel Ogilvie. Rev. by Elise Hahn. 343.
Speech Therapy: A Book of Readings. Charles Van Riper. Rev. by D. C. Spriestersbach. 218.
Statesmanship of the Civil War, The. Allen Nevins. Rev. by J. Jeffery Auer. 207.
Study of Language, The. John B. Carroll. Rev. by Lee S. Hultzén. 81.
Supervising People. George D. Halsey. Rev. by Arthur Eisenstadt. 93.
Survey of Verb Forms in the Eastern United States, A. E. Bagby Atwood. Rev. by C. K. Thomas. 81.
Teaching Speech in High Schools. Willard J. Friederich and Ruth A. Wilcox. Rev. by Gladys L. Borchers. 221.
Teaching Speech in the Secondary School. Karl Robinson. Rev. by Gladys L. Borchers. 228.
Techniques of Supervision, The. Alfred R. Lateiner and I. E. Levine. Rev. by Charles Daniel Smith. 349.

Teen Theatre: A Guide to Play Production. Edwin and Natalie Gross. Rev. by Harry R. McClain. 216.
Television Advertising and Production Handbook. Irving Settel and Norman Glenn, eds. Rev. by Edward C. Lambert. 217.
Television Broadcasting. Howard Chinn. Rev. by Willard Bellman. 460.
Television in School, College and Community. Jennie Waugh Callahan. Rev. by Charles F. Hunter. 216.
Television Writing and Selling. Edward Barry Roberts. Rev. by Henry L. Mueller. 460.
Theatre Annual, 1953, The. Blanche A. Corwin, ed. Rev. by Albert E. Johnson. 89.
Theatre, '53. John Chapman, ed. Rev. by Elizabeth G. Scanlan. 339.
Theatre in the Fifties, The. George Jean Nathan. Rev. by Elizabeth G. Scanlan. 339.
Theory of Prosody in Eighteenth-Century England. Paul Fussell, Jr. Rev. by Charlotte Lee. 451.
These That I Have Loved. An Anthology of Living Poetry and Prose. Mildred Welker Hufstater. Rev. by Harry R. McClain. 95.
Tilbury Town: Selected Poems of Edwin Arlington Robinson. Lawrance Thompson. Rev. by Thomas D. Pawley. 95.
Time for True Tales and Almost True. May Hill Arbuthnot. Rev. by Johnnye Akin. 94.
To the Actor on the Technique of Acting. Michael Chekhov. Rev. by Claude L. Shaver. 90.
Toward a Democratic Work Process. Fred H. Blum. Rev. by Harold P. Zelko. 227.
Toward Better Speech: A Manual for Teachers of All Grades. Grace V. Dooley and Leontine A. Murtha. 344.
Triumph of the Alphabet, The. Alfred C. Moorhouse. Rev. by C. K. Thomas. 211.
Twenty-One Years With Children's Theatre. Charlotte B. Chorpenning. Rev. by Laura F. Wright. 350.
Twins of Genius. Guy A. Cardwell. Rev. by E. James Lennon. 339.
Unreluctant Years, The. Lillian H. Smith. Rev. by Johnnye Akin. 84.
Variety in Your Preaching. Lloyd M. Perry and Faris D. Whitesell. Rev. by E. Winston Jones. 471.
Verbal Icon, The. William Kurtz Wimsatt, Jr. Rev. by Wallace A. Bacon. 449.
Vowel Phonemes of Meigret, The. George Raymond Shipman. Rev. by Wayne Conner. 82.
Weird Tales of Old Japan. Eisaburo Kusano. Rev. by Betty McGee Vetter. 227.
Words and Sounds in English and French. John Orr. Rev. by Wayne Conner. 212.
Words and What They do to You. Catharine Minteer. Rev. by Wilhelmina G. Hedde. 463.
Yalta Betrayal, The. Felix Wittmer. Rev. by Waldo W. Braden. 225.
You're The Speaker. Vera Gough. Rev. by Alice Donaldson. 226.

THE FORUM

American English in Europe. R. W. Zandvoort. The Forum. 197.
Budget submitted by Finance Committee. The Forum. 195.
National Debate Topic, The: A Defense. Wilbur Samuel Howell. The Forum. 434.
Observations on "A Bibliography of Rhetoric and Public Address." Harold P. Zelko. The Forum. 65.
Other Committees of the Speech Association of America for 1954. The Forum. 194.
Reply to Professor Zandvoort. W. Cabell Greet. The Forum. 198.
Reply to the Foregoing Observations. Frederick W. Haberman. The Forum. 66.
Report of Committee on Constitutional Revision. The Forum. 313.
Report of the Committee on Structure. Paul Bagwell. The Forum. 196.
Report of the Nominating Committee. The Forum. 194.
Speech Association of America: Excerpts from the Minutes of the Executive Council. The Forum. 193.
Statement on the Place of Tournament Debating in Speech Education, A. Directors of Forensics. The Forum. 435.
"This issue of the QJS marks the beginning . . ." Wilbur Samuel Howell. The Forum. 63.
Whately on *Dispositio.* Douglas Ehninger. The Forum. 439.